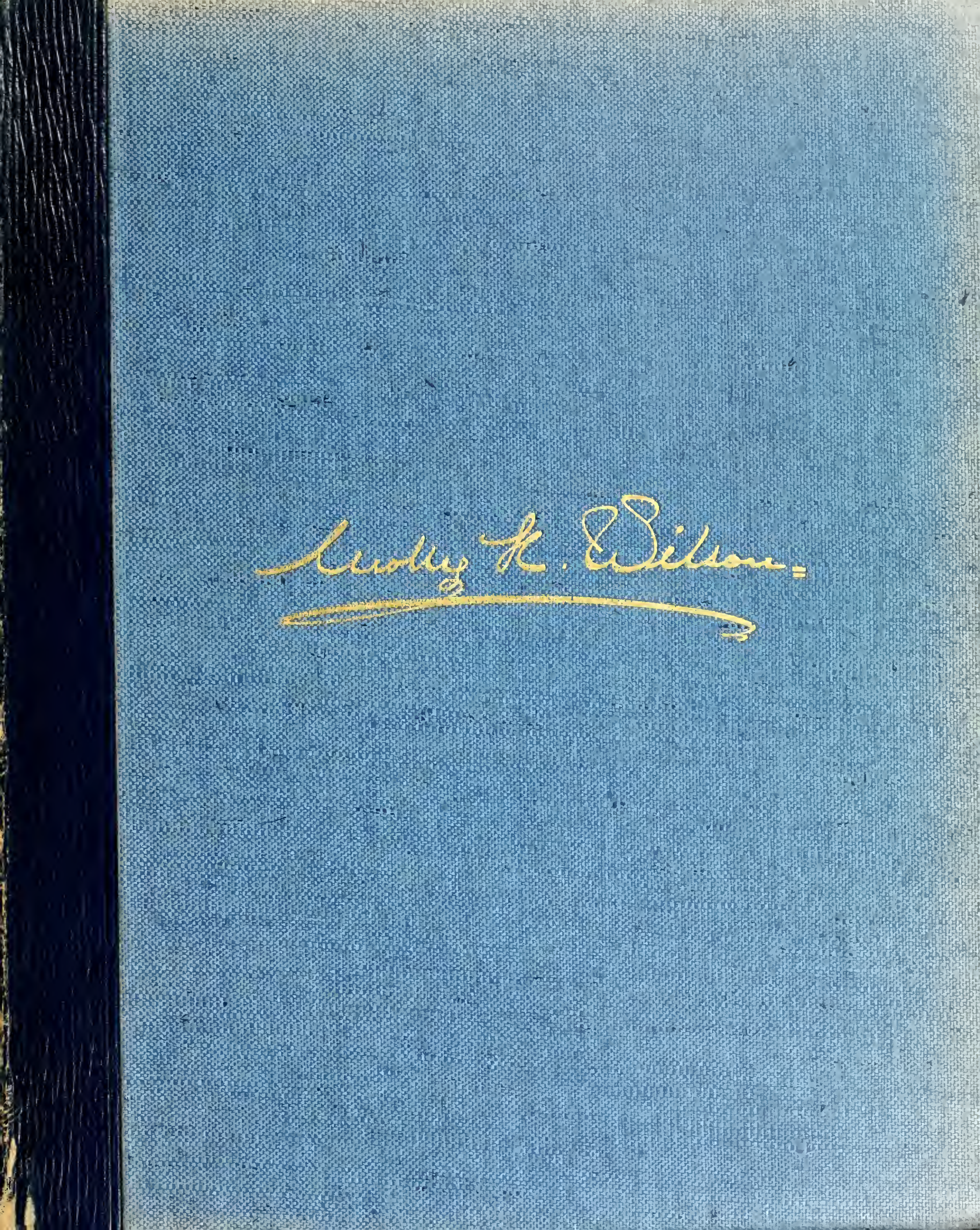


The Connoisseur

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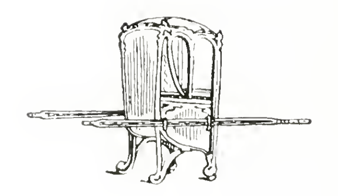
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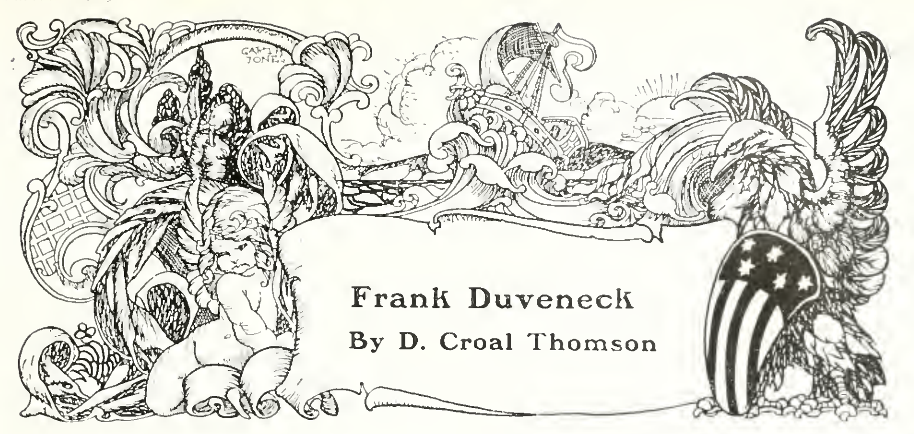
IN THE SALE ROOM





LOVE VANQUISHED BY AVARICE
BY J. R. SMITH
AFTER GEORGE MORLAND

The Connoisseur



Frank Duveneck

By D. Croal Thomson

Well known in artistic circles in America, the art of Frank Duveneck is unknown in Europe except to a few, and in England there are only one or two connoisseurs who have as yet heard of him.

Unlike his compeers, Whistler, Abbey, and Sargent, Frank Duveneck exhibited very little in the galleries of Europe, except in Munich, where he lived a number of years. The Paris salons only once seemed to have contained his works, and the Royal Academy never had any attraction for him, nor had any other exhibitions in these islands.

The result is that the name of one of the finest technical painters of the United States is practically unknown on the eastern side of the Atlantic, and even in his own country his position is only now beginning to be properly appreciated—always excepting his native city of Cincinnati, where he is honoured in the highest degree. At the San Francisco International Exhibition of 1915, however, Frank Duveneck's genius was amply acknowledged by a remarkable document drawn up by the far-seeing group of artists connected therewith.



FRANK DUVENECK

When, in 1914, just before the outbreak of war, I first saw Frank Duveneck's paintings in the Cincinnati public gallery, I felt like an astronomer into whose refractor there had sailed an unknown and brilliant constellation. Like others, I knew nothing of Frank Duveneck, and at first I was puzzled, then delighted, and ultimately lost in admiration of the technical achievement of the pictures I saw hanging there. I dimly remembered the strange controversy about the etchings signed Frank Duveneck when they were shown in London in the early eighties. Lady Colin Campbell, a clever judge of artistic quality, was said to have brought the proofs to England, and the controversy was over the authorship of the plates. Whistler was accused of making the etchings and of exhibiting them under another name in order to confound and make sport of his critics. That these etchings were worthy of the Chelsea artist can be seen from the reproductions to this article.



When I saw Frank



THE WHISTLING BOY, 1872 — FRANK DUVENECK

Duveneck's pictures. I had just been to visit the two great private collections of Cincinnati, Mr. Charles P. Taft's, and Mrs. Emery's. These collections contain many splendid examples of both old and modern masters, and therefore my eye was in good training. In addition the previous week I had been in St. Louis, where there are a few fine things; in Chicago, where there are far more, and before that in Detroit, where the late Mr. Freer's collection of Whistlers was still on the walls of his old house. So that, on the whole, I knew at the time pretty well where I was in the appreciation of artistic quality of work.

What impressed me so emphatically was, as I have said, the great technical mastery of Frank Duveneck's brush. Although only imperfectly seen in the reproductions of the pictures, it is possible to understand this by our illustrations, and especially from *The Whistling Boy*, one of the painter's earlier works, resembling a Frans Hals; the *Forget-me-not Girl*, with almost the consummate power of Rembrandt; and *The Man with a Ruff*, of which Velazquez himself need not have been ashamed. I know the Frans Hals at Haarlem, the Rembrandts of Amsterdam and The Hague, as well as the Prado pictures by Velazquez, and the paintings by Frank Duveneck impressed me and interested me in the very same way.

So at the Cincinnati Gallery I made friends with the willing officials, and they were sympathetic and understanding. I enquired who was this Frank Duveneck, and why had the gallery so many examples of his painting. After telling me briefly the story the lady in charge said Mr. Duveneck was actually in the building at the moment, and she suggested she should ask him to come round to see the visitors who so much wanted to know him. I was too glad of the opportunity to do more than hint that perhaps we should be disturbing the artist; but the hesitation was easily overborne, and in a few minutes my wife and I were shaking hands warmly with Mr. Duveneck. We felt as if one of the old masters had descended from an ancient canvas and was pleasantly conversing with us. We talked pictures for the short time we could ask him to spare himself from his studies. A burly man, with the far-away look of a thinker and a creator, his photograph gives a fair idea of his personality.

It is a great privilege to talk with an artist in his studio, and I have had some uncommon experiences in this way. I remember once spending nearly an hour in Sargent's studio when he was painting the portrait of William Chase. I saw the first touch of the brush on the canvas, the high light on the forehead, and before I left the personality of the subject was fully



WOMAN WITH FORGET-ME-NOTS, 1876 FRANK DUVENECK

expressed on the canvas. I have stood beside Whistler again and again while he painted and I smoked, and this was a privilege accorded only to a very few. Sir Edward Burne Jones, as I watched him painting towards the end of his life, explained to me his method of work and his searching after technique with his brushes. One of my earliest experiences was in the studio of the sturdy Scottish Academician, Sam Bough, when, looking over his shoulder, I saw him paint a hillside and a river with a shapely elm tree on the farther side. Again, when I had spoken with Frank Duveneck in far-away Cincinnati, I had a feeling akin to visiting the famous Six collection at Amsterdam, when the old ladies of the Six family, after receiving us, bowed and left us to examine the pictures, yet leaving the impression that they were the originals themselves. Frank Duveneck to me appeared to be in the same succession and of the same kin a master of the highest rank.

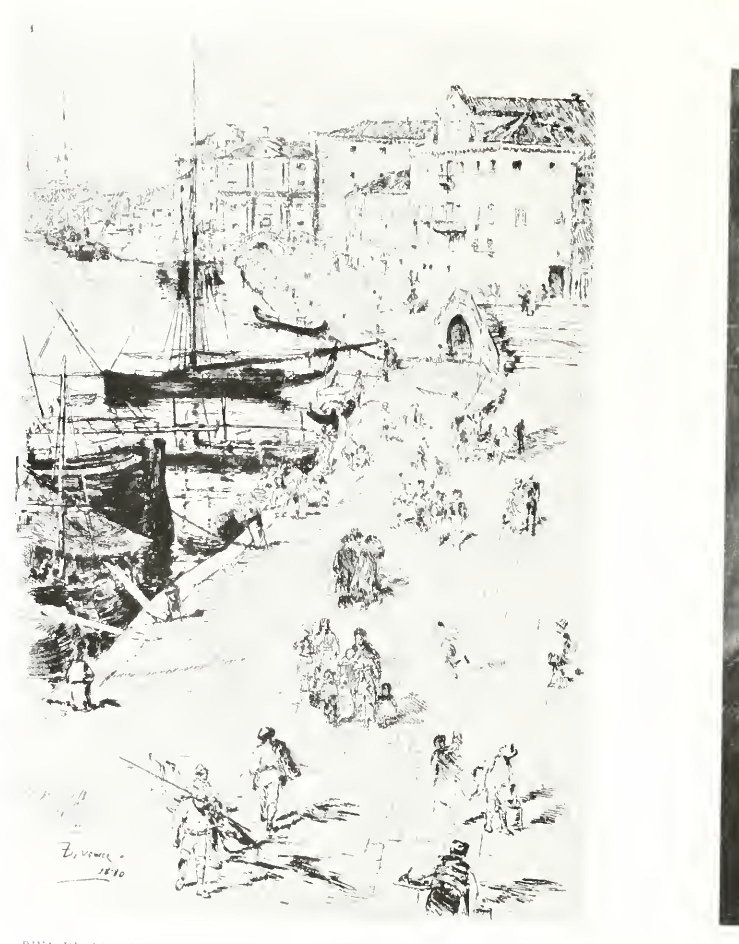


RED-HAIRED MAN WITH RUFF, 1876 — FRANK DUVENECK

Frank Duveneck, after a varied life in New York, Boston, Munich, and Venice, had returned to his native place at the age of fifty to settle down and become associated with the Art Academy at Cincinnati, where, until his death, he was the principal art teacher. For nearly thirty years in all he was the inspiration and helper of every artist member of this Academy, and it is there, in the Cincinnati Art Gallery, his work is to be seen. During the last twenty years of his life the artist made it his business to acquire every example of his work that came into the market, and he presented them to the gallery. This is, of course, a sure indication that he knew their artistic value himself. But it was by no means the indication of purely personal conceit, for of this petty quality he was incapable; rather was it the certain prophecy that future generations would be glad to see them together. This idea of locality with an artist's production is really a very commendable one. We go to Madrid to see Velazquez, to Florence to see Botticelli, to Holland to see Rembrandt and Frans Hals, and to Edinburgh to see Sir Henry Raeburn. Future generations, of Americans at least, will go to Boston to see the decorations of Abbey and Sargent, to Washington to see the Freer Whistlers, and to Philadelphia to examine the great collections of Mr. Johnson and his confrères. So Cincinnati, with its Frank Duvenecks, will be another stepping-stone in the circle of art which has so successfully pushed to the West.

Frank Duveneck, who died in 1919, in his native city on the grand Ohio river, had just passed his seventieth birthday, having been born at Covington, the over-the-bridge suburb of the strikingly situated Cincinnati city, a suburb, however, which is really in the State of Kentucky.

The city of Cincinnati is a favourable and fruitful place for an artist to be born. Like Edinburgh in Scotland, and The Hague in Holland, it has an atmosphere of its own which is particularly inspiring. Like the cities named, it is not too large to be beyond the easy grasp of its own inhabitants; everyone can reasonably



RIVA DEGLI SCHIAVONI, VENICE   ETCHING

PORTRAIT OF JOHN W. ALEXANDER 1879   FRANK DUVENECK



BAVARIAN LANDSCAPE FRANK DUVENECK

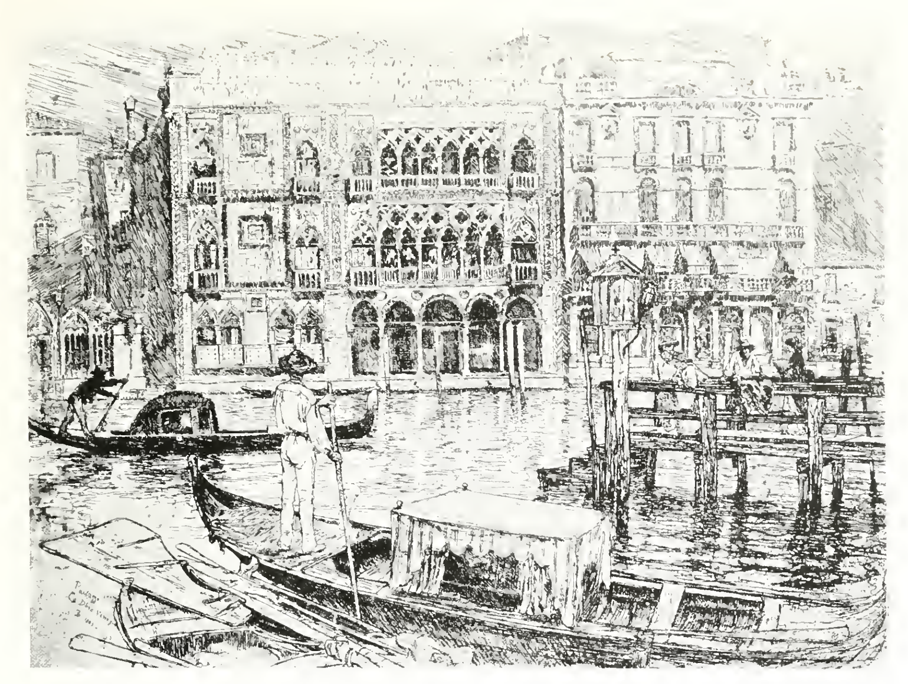
know what is going on around and, of course, the young are ever faced with the difficulty of knowing not only what has been done before their lives, but in specially knowing and appreciating what is being done around them. True, Cincinnati has not the immense advantage of both Edinburgh and The Hague in possessing for generations several splendid series of works of art assembled there for public enlightenment and, as a native of "mine own romantic town," I understand what this means but the busy Ohio city rivals Edinburgh in its wonderful situation, and leaves The Hague at the other end of flatness and meekness, although not without its always picturesque Vyver and old Dutch houses.

Cincinnati is far more picturesquely situated than its own inhabitants readily perceive. The glorious Ohio river rolls around its feet in a strange, fascinating volume of water which carries the imagination along the many hundred miles it still has to run before it loses itself in the ocean of the south. When the ice-floes roll down in winter, the situation of the escape of Eva over this very river, almost at this very place, cannot be dismissed, even although Uncle Tom's Cabin is now relegated to the earlier historians only.

I remember one strangely calm afternoon in May, 1914, taking tea with Mrs. Emery, after seeing her impressive old masters, and being enchanted with the glorious aspect over the smoky city. The headlands over the river, the grand sweep of the Ohio itself reminds one of the Danube at Budapest, and is quite as impressive; the mightiness and strength of the great flowing water, confined, as it appeared, between high banks, is far finer than the Mississippi or any flat-bordered river, and the deep impression of the scene abides with me still.

Such were the surroundings into which Frank Duveneck entered as a boy, and although he seldom painted landscape pictures, yet the abiding charm of the district never left his mind, and after wandering half over the world, he returned to his native place, where he remained until he died. Some day an artist born under the inspiration of the Ohio river will find his glory in pictures worthy of this place.

About 1866, when Duveneck was about eighteen, he obtained employment in interior painting and decorating of churches in the city, and from work of this and similar kind he acquired a facility in painting which enabled him rapidly to mature as a painter of easel pictures. But without



PALAZZO CA D'ORO, VENEZIA ETCHING, 1883 FRANK DUVENECK

travel he felt limited, so in 1870 he settled in Munich, and within the next three years—that is, by the time he was twenty-five—he had painted *The Whistling Boy*, which is one of his finest pieces.

From this time forward Duveneck found his *métier*, and his work maintains its technical achievement throughout. In 1878, after a brief return to America, he was again in Munich, where he started a school of painting, and this he removed to Florence in the following season, painting there in winter and in Vienna during the summer.

It was in 1884 Duveneck began etching, and his works of this kind, of which examples are here given, were sometimes mistaken for those of Whistler, who, within my own knowledge, was an ardent admirer of his American follower.

The record of an artist like Duveneck lies so entirely in his work that there is little to say except that his influence as a painter and as a master very steadily grew. He had some pupils in Cincinnati from his earliest days, and in 1890, when he again took up residence there. It was not until 1900, however, that he became associated with the Art Academy of Cincinnati, and it was there I found him in 1914, as I describe, and thus he remained honoured and happy until his death in 1919. His memory is deeply cherished in his native city, and steps are being taken to mark this in a permanent and worthy way. Already something like forty thousand dollars have been subscribed to establish a memorial to him, and this fact alone reveals how quickly and adequately the American art public is rising to a worthy knowledge of the artist's genius.

Besides the etchings already mentioned and *The Whistling Boy*, illustrations accompany this article to convey a general idea of the artist's scope. The reproductions are as good as can be obtained, but without colour, and the necessary reduction makes them difficult to realise. But this article is in the nature of being a pioneer, and it is very seriously recommended to its readers to take notice of any opportunity which may arise to examine the pictures themselves. This opportunity is not likely to occur in Europe until the admirers of Frank Duveneck arrange to send all the Cincinnati Gallery pictures by him to London or Paris on exhibition.

Up to the present the works of Frank Duveneck



PORTION OF NORTH WALL IN CINCINNATI MUSEUM, WITH PAINTINGS BY FRANK DUVENECK

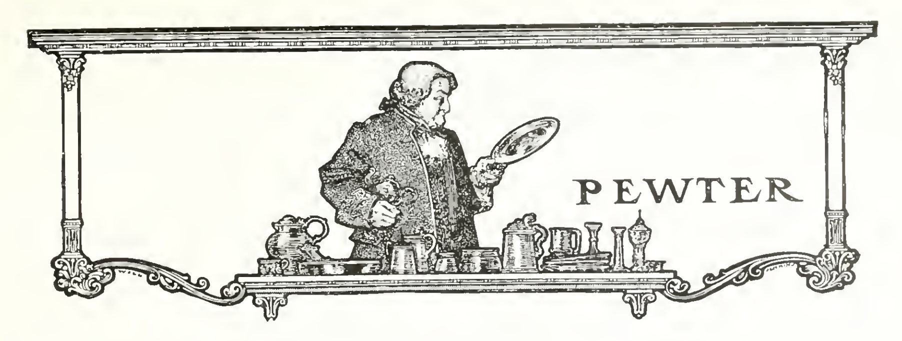
are practically unknown to the European collector. Even in America he is not yet by any means recognised by everyone, but the more forward collectors and all the artists have become fully alive to the technical merits of his paintings. Yet it is curious that in the not-too-successful display of American art on view in London in the spring of 1921 no example of his accomplishment was included. There is no doubt that when another great International Exhibition is held in Europe, the work of Frank Duveneck will occupy an important and interesting position.



FRANK DUVENECK AT WORK CHIOGGIA, 1885

PRINCESS (AFTERWARDS QUEEN) ANNE
BY WILLEM WISSING AND JAN VAN DER VAART





Some Uncommon Pieces of Pewter Part IV.
By Charles G. J. Port, F.S.A., of Worthing

Contributions under the above heading have appeared in The Connoisseur for April and December 1917 and October 1918 and now, after an interval of three years, thanks to the assistance of a number of friends and perhaps a little more than his share of collectors' luck, the writer is once again able to illustrate some more "uncommon" examples.

He uses the term "uncommon" as he considers it may be applied generally to pieces that have not been illustrated or described in any of the half-dozen books on pewter or that have some special features of interest.

Collectors at the present time seem rather depressed at the alarming increase in the price of pewter, no wonder, but they should not despair as most of the pieces here illustrated have been acquired at moderate prices. The good old times for the collector will never return, never again shall we have it recorded, as in the case of the parish of Lusby in Lincolnshire in 1876, that the whole of a pewter communion service was sold for two shillings and sixpence!

In Part III. a piece, figure 12, bearing the "mark" three cannons and three balls in shield was described as continental, the "mark" certainly looked like a maker's "mark," but instead of being one, it is the coat of arms of the Army Ordnance Department (now the Royal Army Ordnance Corps), a very different proposition. In *Regiments at a Glance* by the Reverend E. E. Dorling, F.S.A., it is stated in reference to these arms, "The badge is the only true coat-of-arms belonging exclusively to a corps." It may be mentioned that the Honourable Artillery Company, of which the writer has had the honour of being a member for forty-three years, has a Royal Warrant from George IV. dated 1821, granting and confirming the armorial bearings of the Company, which they had "for centuries borne."



(1) Irish chalice, $6\frac{1}{4}$ in. (2) Irish chalice, $7\frac{3}{4}$ in. (3) Altar (?) vase, $7\frac{1}{4}$ in.
(4) Jewish collecting plate $9\frac{1}{4}$ in.

When the portrait of Henry Rogers, Pewterer was reproduced in Part III., the writer had been unable to ascertain where Skewis was. Mr. W. Williamson, of the Law Society, writes: "The Manor of Skewis, which was dismembered about the year 1770, belonged to an ancient family of that name and was situated near Cury, five miles from Helston."

The statement made in Part III that the above portrait and the view of Bourchier Cleeve's house, Foots Cray Place, reproduced at the same time, were the only two prints known to the writer that could be identified with individual pewterers, still holds, no other has been brought to his notice.



(5) GERMAN FLAGON 10 IN.

In describing the following pieces, makers' marks are given in all cases where they exist.

No. 1. Irish Chalice, which shows signs of having been buried. The shape of this piece rather suggests a Continental origin but there is one exactly like it in the National Museum, Dublin, described in the General Guide (1911) as "probably Irish, 17th or 18th century." Mr. M. S. Dudley Westropp, M.R.I.A., informs the writer that, since the Guide was published, evidence has come forward which proves this supposition to be correct.

No. 2. One of a pair of Chalices, from Comber Presbyterian Church, County Down, Ireland, stated to be the original pair used at the foundation of the church. The writer is informed that the date, 1617, is inscribed on a stone in the church. None similar seems to be known either in silver or pewter.

No. 3. Vase, probably an Altar Vase. The writer illustrated a pair, early French, in Part II. They are certainly rare: the one here illustrated is of Continental origin, the maker's mark shows an "m" and a very small orb.

No. 4. Jewish Collecting Plate for use at the Feast of Esther (Purim). The inscription translated reads: "To send gifts, a man to his neighbour," see Esther, Chapter 9, verse 22, followed by the date "534" and (literally) "according to the small era." This phrase is used when a date is given without the thousands. The era is anno mundi and 534 would correspond with 1773-4 A.D.

No. 5. German Flagon. This is an interesting piece in more ways than one. The initials "C.F.R." are engraved under the handle. These are also the initials on the maker's mark, which certainly suggests that the maker engraved the piece. It is very unusual to find engraving on pewter signed. Under the initials is "Zienguesse" an illiterate form of Zinngiesser, namely pewterer (literally tin-caster). To the right of the above is a finely engraved cock. Next comes an inscription in German dialect, ending with "Luc. 15," which reads "Jesus receives sinners and eats with them" Luke 15 (see verse 2). The scene below suggests the Last Supper but it is not so because the second figure seated on the right and the next on left of Christ are clearly



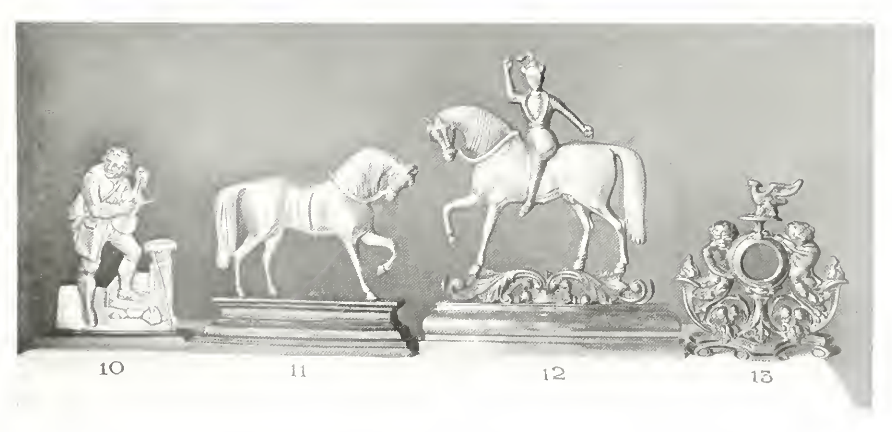
(6) SPOUT POT, 9 IN. (7) SPOUT POT, 12¼ IN. (8) DOMESTIC FLAGON, 13¼ IN.
(9) FOOD CARRIER, 9¼ IN.

women. Next comes Moses with the rod and a serpent, then the Garden of Eden. Another inscription translated is: "This is my beloved Son in whom I am well pleased" with the angels looking down on the Baptism below. The maker's initials, C and R appear again on the top of the columns. On the lid is a monogram, M. W. C. 1751. The maker's mark a figure of Justice, some lettering above, indistinct, and "C.F.R" in oval, repeated, "Fein Zin" in label. The handle is grooved on the outside, pierced with two oblong and four circular holes and has a head engraved on the terminal. The turner's finish on the base is not the usual circle but a spiral.

No. 6. Spout Pot. This was purchased in Helsingfors since the war. It is engraved "A.R.D. 1742." Maker's mark on the lid of the spout is "A.W." a circle on cross and a flagon on a shield.

No. 7.—Spout Pot of the Berne type. Initials on shield "J H B W 1788." Maker's mark on lid of spout "A W." lion rampant and star on shield.

No. 8.—A fine example of an English domestic flagon, or perhaps "pot" would be the better word, because the lid, though not a recent addition, is not original. Engraved on the front of it is a small sailing vessel and "Mary Edwards,



(10, 11, AND 12) MANTEL-SHELF ORNAMENTS, 10 IN., 10 IN., AND 14 IN. (13) WATCH STAND, 8¼ IN.



(14) MUG, [illegible]   (15) INHALER, 5¼ IN.   (16) LAMB'S FEEDING BOTTLE, 6¾ IN.
(17) CUSPIDOR, [illegible]   (18) CUSPIDOR, 3¾ IN.

Deptford Back Lane." Back Lane (previously Buck Lane) is now the High Street and a turning out of it, formerly Loving Edwards Lane, is now called Edward Street. The only Mary Edwards in the Register of burials at Deptford Church between 1730 and 1800 is described as the wife of Loving Edwards, Gentleman. She was buried in 1733.

No. 9.—Food Carrier. This rather curious piece has an inner lid and, in a false bottom, a weight, presumably lead, to steady it in the field or vineyard. It weighs 6 lb. 6 oz. Continental, eighteenth century.

No. 14. Mug, engraved with the Zouche coronet and crest together with "Parham" the seat of the family. *Circa* 1800.

No. 15. Inhalers are not uncommon but often puzzle the young collector. A tube fits on to the top and under the lid is a small receptacle, with perforated brass cover and a hole in the bottom, to contain the medicament used. Maker's mark, an escallop, Henry Joseph, Livery 1743, Master Pewterers' Company, 1771.

No. 16. Lamb's Feeding Bottle. May be compared with the child's feeding bottle illustrated in Part III, October 1918. English, eighteenth century.



(19) SALT-CELLAR, 2½ IN.   (20) IRISH NAGGIN, 3½ IN.   (21) TEAPOT, 4 [illegible]
(22) CHINESE [illegible], 2½ IN.   (23) CHINESE WINE OR TEAPOT, 2½ IN.

Mantel-shelf Ornaments. The writer has already illustrated several but a few more examples may be of interest. They are English and may be dated about 1800–1820.

No. 10. The "Old Fiddler" had no stand when purchased.

No. 11. One of a pair of horses, mounted on iron stands.

No. 12. One of a pair of circus riders, on brass stands. The initials "J.C." are engraved on the centre of the foliage.

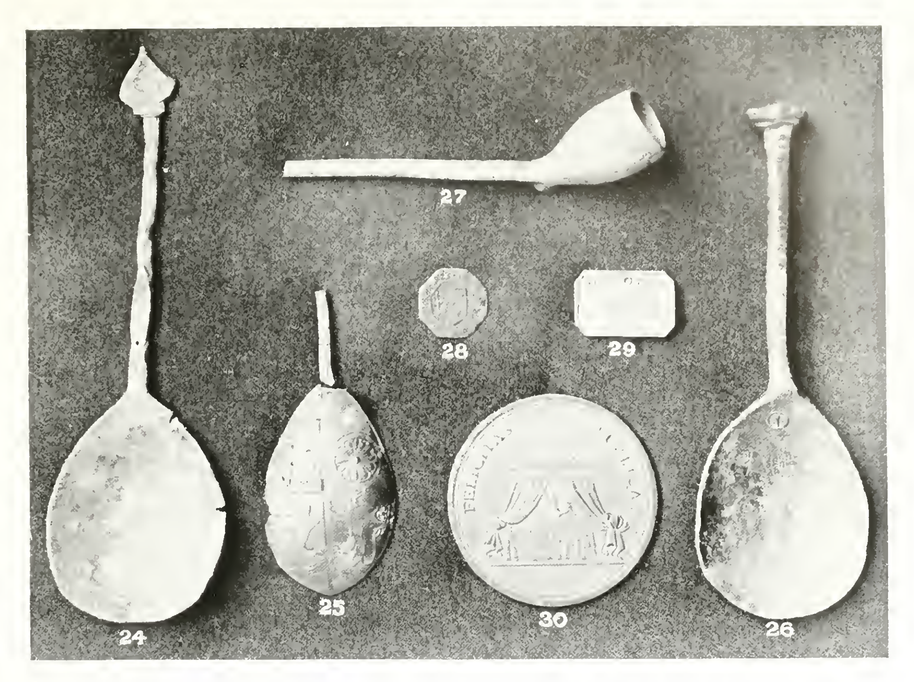
No. 13. Watch-stand, well modelled of bold design.

No. 17. Cuspidor, with a detachable funnel-like arrangement inside. No handle. Engraved "C. Wright." English, very late.

No. 18. Cuspidor, a Continental piece on more artistic lines than the English pattern. Maker's mark, figure of Peace in a shield with letters, indistinct, above. Eighteenth century.

No. 19. Salt-cellar, of unusual but pleasing design. Maker's mark, figure of Justice in circle. Dutch, second quarter of the eighteenth century.

No. 20. Irish Naggin. An Irish noggin was



(24) PEWTER SPOON, $6\frac{1}{2}$ IN. (25) PEWTER SPOON, BOWL $2\frac{1}{2}$ IN. (26) PEWTER SPOON (27) TOBACCO PIPE, $4\frac{1}{2}$ IN. (28) PEWTERER'S TOKEN (29) COMMUNION TOKEN (30) PEWTER MEDAL

illustrated in Part III. "Naggin" seems very unusual. It is stamped "Imperial Naggin," has several Inspectors' stamps, a crowned X and the maker's name, Merry (Dublin). *Circa* 1820.

No. 21.—Teapot. Maker, Richard Pitt, Master of the Pewterers' Company, 1781. There are three, similar in design to above but unmarked, in the collection of the Worshipful Company of Pewterers.

No. 22. Chinese Teapot. These miniature vessels, vases etc. in pewter are often found in Chinese graves. The above came from one of about the twelfth century.

No. 23. Chinese Wine or Teapot, with handle and spout of jade, engraved with inscription, which translated reads:

> "No thirst so parching thou canst not allay
> And when we've drunk our fill, our hearts are gay"

It has a maker's mark inside. Eighteenth century.

Although the writer has contributed two articles on continental base-metal spoons to THE CONNOISSEUR, he has not illustrated any in the series on Pewter, as collectors of pewter are not necessarily collectors of spoons, but he takes this opportunity of illustrating three newly-acquired examples of some interest.

No. 24. Is a mystery. It was found in London, is early and undoubtedly genuine but so battered that nothing can be made of its original design. Perhaps some reader of THE CONNOISSEUR may be able to throw light on the subject.

No. 25. Here we have a pewter spoon of the greatest interest and nothing like it seems to be known. It was found near Lymington in Hampshire. The stem, of which there is only about an inch remaining, is rectangular and is decorated slightly on one side. The bowl is extremely light in weight and the decoration is moulded or stamped. It has three roundels and some other decoration on the inside and on the outside, shown in the illustration, are the arms of the Dukes of Gelders. Fourteenth century.

No. 26. Pewter Spoon. A rare and early example of seal top, which may be described as six-lobed, the stem being hexagonal. It was found in Grantham and the mark, a fleur-de-lys in circle, suggests it was made in Lincoln.

No. 27. Pewter Tobacco Pipe, dug up in Holland, may be put down at about a couple of

hundred years old. It seems certain that pewter was not considered a satisfactory material for pipes, otherwise more would have been found.

No. 28. A Pewterer's Token in latten. These are certainly not common and an illustration of one may be of some interest to collectors. Obverse, the arms of the Pewterers' Company, "Thomas Hutten, Pewterer." Reverse, a griffin passant, "in Canterbery 1669." Under the griffin "1d."



(31) ENGRAVING PLATE 10 IN. BY [illegible]

No. 29. Communion Token. In Part II. reference was made to the pewter tokens of the Hanover (now Queen's Road) Presbyterian Church, Brighton, at the present time used for the members of other churches who desire to communicate there but the photograph failing at the last moment it was not illustrated. Obverse, "Hanover Presbyterian Church Brighton 1846." Reverse, "Let a man examine himself 1 Cor. xi., 28."

The writer is under the impression that no book on pewter illustrates a pewter medal. Caution is necessary in buying them as most, if not all, of the so-called pewter medals issued after about 1820 are of white metal.

No. 30. Pewter Medal by Jan Smeltzing, issued in Holland, to commemorate the birth of the "Old Pretender." Obverse, portrait "Jacobus II D.G. Britanniarum Imperator." Reverse, "Felicitas publica." Observe the young prince in the bed with his mother. Below the following puzzling description in abbreviated Latin:

"OB FELICISS: M BRIT PRINC: NATIV: 20 JUN 1688 IG NATIUS EQ EQ MARC D'ALBYVILLE ET SA ROM IMP: APUD BAT: ABLEG EXT: CC."

Translation.—"On the most happy birth of the Prince of Great Britain, 20 June, 1688. Ignatius White, Knight of the Blessed Cross, Marquess of Albeville and of the Holy Roman Empire, Ambassador Extraordinary in Holland, caused this medal to be struck." (E. Hawkins, *Medallic Illustrations of History*.)

No. 31. An engraving plate, signed, on the back, "P.W.T. Del. 10 20." Peltro William Tomkins, 1759 1840, said to be the favourite pupil of Bartolozzi. It is not generally known that pewter engraving plates are still used for printing music etc. The earliest plate known to the writer, now in the possession of the Society of Antiquaries, is the large one, in four sections, used by Mr. George Vertue, prior to 1737, for the reproduction of Ralph Agas's Map of London (1560). Messrs. E. Cowles, of Hounslow, makers of engraving plates, inform the writer his plate probably



(32 AND 35) LEATHER MUGS, $4\frac{1}{4}$ IN. (33) WOODEN TANKARD, $7\frac{1}{2}$ IN. (34) LEATHER "TYG," 5 IN.

contains about 2·75 per cent. of antimony and that the very best qualities are now made almost entirely of tin, hardened with a slight percentage of copper.

The following four examples show the combination of leather and wood with pewter.

Nos. 32 and 35.—These leather mugs are of considerable local interest, having belonged to the eccentric John Oliver, of Highdown, miller and local preacher. Oliver built his tomb, which still stands on the Downs near Worthing, some thirty years before his death in 1793; his funeral was attended by about three thousand people, his coffin was carried by twelve girls dressed in white and his funeral sermon, written by himself, was preached by a girl of twelve also dressed in white. The mugs have pewter rims engraved "Oliver Miller 1764 Highdown Hill" and the following verses *painted* on them:—

"On Highdown Hill
there stands a Mill
The Miller is honest
you will find
For He takes Toll from all both great and small
Who send Him their Corn for to grind.

"Money makes the Mare to go
And so it does the Mill
An Honest Man will pay when he can
But a Rogue he never will."

No. 33.—Wooden tankard mounted and inlaid with pewter. The design is a stag and foliage. Initials "M.S.S." on lid. Maker's marks "A.H." and a hare, repeated in three shields. Probably Austrian or German, latter half of seventeenth century.

No. 34. Three-handled leather mug or "tyg" as it was no doubt called. It has a pewter rim and the inscription on the body is *incised*.

"God Speed the Plow Mistress
And Master God save King George"

"Here's to Plowman That plows
The Sower that sows
The reaper that Reaps
The mower That mows
The Milkmaid that milks
Shepherd that Sheres
Brewer that brews
When he brews us Good beers"

On the bottom is incised: "J. Jolly, Enstone." J. Jolly kept the Talbot Inn at Enstone, Oxfordshire, and died in 1823.



(36) BED-WARMER, $12\frac{1}{2}$ IN. BY 8 IN.

No. 36. Bed-warmer. This piece has a pewter ring handle and two wells for tumblers, a handy arrangement. When you get into bed you find your bed warm and your grog warm too! Maker's marks a shield "T. H. 1804 S.," another shield quartered argent and sable with crown above. Probably Dutch.

In conclusion, the writer will gladly do what he can to assist the young collector and cheerfully places his time and his collection at the disposal of any interested in the study of old pewter.

John Turmeau: Miniaturist

By E. Rimbault Dibdin

The great and growing interest taken by connoisseurs in the art of miniature painting coincides with a desire to learn more about old exponents of that charming branch of pictorial art. As yet, with a few exceptions, we know little, especially about the miniaturists, some of them excellent, in provincial centres. Even about such notable men as Thomas Hargreaves and Thomas Hazlehurst, of Liverpool, there are very few facts ascertainable. Their productions are apt to be mis-ascribed because the initials of their names were identical, and though Hargreaves usually did not sign his ivories, while Hazlehurst signed "T.H.," there were exceptions to the rule.

About contemporary miniaturists in Liverpool we know practically nothing; yet there must have been, as in other centres, a considerable number who practised a craft widely patronised in the days before photography crippled it. The deftly coloured daguerrotypes of the early photographers had a double appeal to the public, for they were not only cheaper, but much truer to the subject than most of the miniature work of the minor men. That they were not art did not matter, what patrons, then as now, wanted was a portrait, not art, and it must be allowed that the early daguerrotypes were often more artistic than modern "art photography," for a good many of the early users of the camera were artists who well applied their skill in the placing and lighting of their subjects.

Among the Liverpool men whose ivories are probably now doing duty as examples of Hargreaves or Hazlehurst, was John Turmeau, born in 1777. I am told by descendants that he was the son of a jeweller and a grandson of Allen Turmeau, an artist who was either a Huguenot or of Huguenot descent. I have not been able to learn where he lived or what branch of art he practised. John was probably born in London, and he is said to have studied at the Royal Academy.* On referring to the invaluable records of Mr. Algernon Graves, we find, under the name John Turmeau, exhibits at the Free Society from 1772 to 1780, and at the Royal Academy from 1793 to 1796. In 1772, "Master John Turmeau, aged 15," of Great Earl St., Seven Dials, exhibited "a landscape in human hair," and next year "Mr. Turmeau, junior," of the same address showed "Shakespear's Monument,"



PORTRAIT OF BENJAMIN FRANKLIN — PAINTED IN OIL BY JOHN TURMEAU

* I have seen a pencil drawing of a figure subject inscribed by him: "At Frampton's School, Putney, aged 10.—J.T."

SEASCAPE
BY COUNT ALEXENDI T. FRANCIA (*fl.* 1841 1867)

The Connoisseur

in hair, with various others." In 1780 "Mr. Turmeau, Corner of Bateman's Buildings, Soho Square," had a miniature portrait of a lady and child. The seven exhibits at the Royal Academy, 1793–6, were all portraits by J. Turmeau, junior, at 23, Villiers Street, York Buildings, and in the last year at 44, Sackville Street.

It is possible that Mr. Graves has unavoidably placed to the credit of one man the productions of John, his father, and his grandfather. "Master John," born in 1757, was, I think, his father, the jeweller, and the "Mr. Turmeau" of 1780 may have been Allen, the grandfather; while John, afterwards of Liverpool, almost rivalling his father's precocity, was the Royal Academy exhibitor of 1793–6. Soon after the latter date, John Turmeau may be assumed to have gone to seek his fortunes in Liverpool. He was a prudent man, and believed in having two strings to his bow; so, besides being an artist, he carried on a business as stationer. He was one of the founders of the Liverpool Academy of Arts in 1810, and was evidently a prominent man in his profession, for two years later he was elected president, which office he held for two years. Between 1814 and 1822 the Academy held no exhibitions, and either ceased to exist or remained in a state of suspended animation. When it emerged in 1822 as the Academy of the Royal Institution, Turmeau was its treasurer, for which post his business qualities evidently fitted him so well that he retained it until 1832. About this time the Academy seems to have passed through another period of transition; there was no exhibition in 1833, and in 1834 Turmeau was no longer a member. He continued, however, to exhibit pretty regularly until 1838, and once afterwards, in 1842. His exhibits were, with two exceptions, invariably portraits. Unfortunately, the usage at that period was to catalogue such exhibits as "Portrait of a Gentleman" or



SELF PORTRAIT OF JOHN TURMEAU

"Portrait of a Lady," so a valuable means of identification was lost. The exceptions are *Mr. Terry* and *Mr. Banks* (1810); *T. S. Traill, M.D.*, and *Mr. Emery* (1811); *Mr. Terry*, *Mr. Rae in the character of Caius Cassius*, and *Mr. Bartley in the character of Mark Antony* (1812); *Lady Thurlow* (1814); a portrait of himself, and one of *The late Mr. J. Emery* (1822); *The Sword-bearer* (1829); *Mr. Hatton*, and *Portrait of Washey, weight 3½ lbs.* (1830); *Mr. Edward Brown* (1832); *Suspense* (1838); and *Taylor's Mill, North Shore, as it appeared on the night of 2nd November, 1816, now the Rotunda Tavern* (1842).

In all, Turmeau exhibited about a hundred pictures at the Liverpool Academy, usually "drawings" or miniatures; but a few may have been paintings in oil on a larger scale; their places in the exhibition rooms suggest this. Turmeau did use oil colours. His grandson, Mr. Gritten, has a small copy in that medium (which is here illustrated) of a portrait of Benjamin Franklin, dated 1836. I can throw no light on the identity of "Washey." Taylor's Mill, on the date specified, was burned down, and so had the honour of being depicted twenty-six years later in the only recorded effort in landscape by Turmeau.

As to the artist's private life, there is not much to tell. He married Sarah Wheeler in 1807, and they had a family of seven children. The eldest, John Caspar Turmeau (1809–34), was an architect of promise, and exhibited architectural drawings at the Liverpool Academy from 1827 to 1832. In this last year he showed eight Italian subjects, several "coloured on the spot," the result of a visit to Italy, probably for the benefit of failing health. His ninth exhibit, *Design for the Interior of a Mausoleum*, suggests that his mind may have been occupied by melancholy anticipations of his approaching premature end. I have not seen any of his productions.

Turmeau dwelt in Church Street in 1810, and

for several years after. In 1822 he was at 24, Bold Street; in 1824 in Lord Street; and from 1829 till his death, in September 1846, in Castle Street, near the Town Hall, where the name Turmeau is still attached to an old-established tobacconist's business, though his descendants no longer have any concern in it, and the old shop, which I remember, has given place to a modern building. Turmeau was a man much sought after for his social qualities. Among his friends was Charles Mathews the elder, whose letters to him are in the possession of his grandson, Mr. Charles Turmeau, whose sisters own the self portrait in miniature which is illustrated. It might pass for a likeness of the immortal Mr. Pickwick. Unless he aged prematurely in appearance, it cannot well be the exhibit of 1822, when he was only forty five.

Our third illustration is of the artist's portrait of his daughter, Sarah Susan (1816-33), painted shortly before her death.

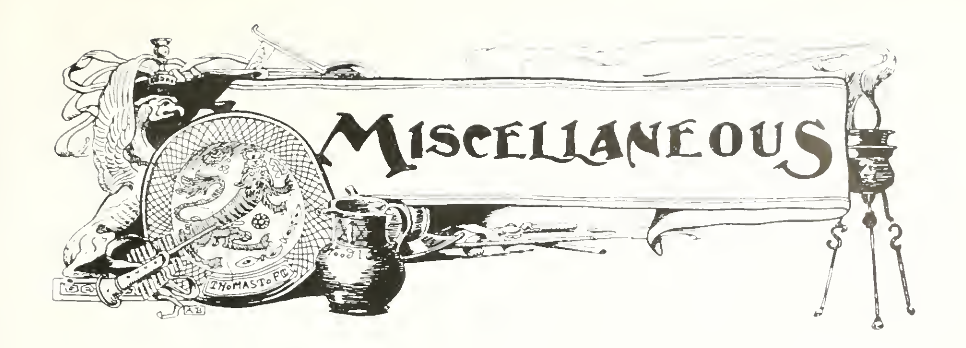
These examples and some others I have seen show Turmeau to have been a careful and competent miniaturist on ivory. Mr. Gritten has two well finished half-length miniatures on paper of Ellis Jones, a member of the old Liverpool Corporation, and that notable man, Egerton Smith, the founder of the *Liverpool Mercury*.

Some years ago I was able to acquire for the collection in the Walker Art Gallery a series of profile portraits in water-colour of the Roach family. These are slighter in treatment, but are interesting as examples of what was doubtless a popular style a century ago, suited to the requirements of those who desired portraits at a less cost than that of miniatures on ivory. While I have seen no evidence that Turmeau was an artist of exceptional powers, it is clear that he was well trained and produced good work.

Grant Allen, in his *Biographies of Working Men* (1884), has an interesting anecdote relating to Turmeau: "Little Jack Gibson used to buy his paper and colours at a stationer's in Liverpool, who one day said to him kindly, 'My lad, you are a constant customer here. I suppose you're a painter.' 'Yes, sir,' Jack answered, with childish self-complacency, 'I do paint.' The stationer, who had himself studied at the Royal Academy, asked him to bring his pictures on view; and when Jack did so his new friend, Mr. Turmeau, was so much pleased with them that he lent the boy drawings to copy, and showed him how to draw for himself from plaster casts." As evidence of an enduring friendship between Turmeau and the future John Gibson, R.A., there still exists in the possession of Mr. Charles Turmeau a portrait bust of his grandfather by Gibson, dated 1809.



JOHN TURMEAU'S PORTRAIT OF HIS DAUGHTER, SARAH SUSAN (1816-33)



Knitting Sticks and Sheaths By J. C. Varty-Smith

Since my first article appeared on this subject in the September 1909 issue of The Connoisseur, I have acquired many extra examples of these interesting and now almost obsolete accessories of our grandmothers' work-baskets.

To readers who have not the above-mentioned number, a few explanatory remarks will be necessary, as these knitting-stick holders were, in the author's opinion, rarely used in the Midlands or South of England. A few in the Edinburgh and other Scottish museums appear to have come from the northern counties of Scotland. The areas in which they were mostly used, and from which the examples illustrated were collected, comprise the five northern counties of England.

The knitting sticks and sheaths as a rule were made by young men and given as love-tokens to their sweethearts, as was the case with the carved stay-busks, lace bobbins, and the quaint chip-carved spoons of Wales. Knitting sticks for the most part, date from the beginning of the eighteenth century to the first half of the nineteenth. They were used for holding the steel, or in some cases the wooden needle, on which the loops were formed whilst knitting; and were placed on the right side of the worker, either under the apron-strings or in the waistband.



No. I. No. II. No. III.

At the extreme end of the stick is a small deep hole, into which the needle holding the stitches was placed. In the wooden sticks a small metal tube was sometimes fixed within the hole, to prevent it becoming unduly large, thus giving the needle too much play.

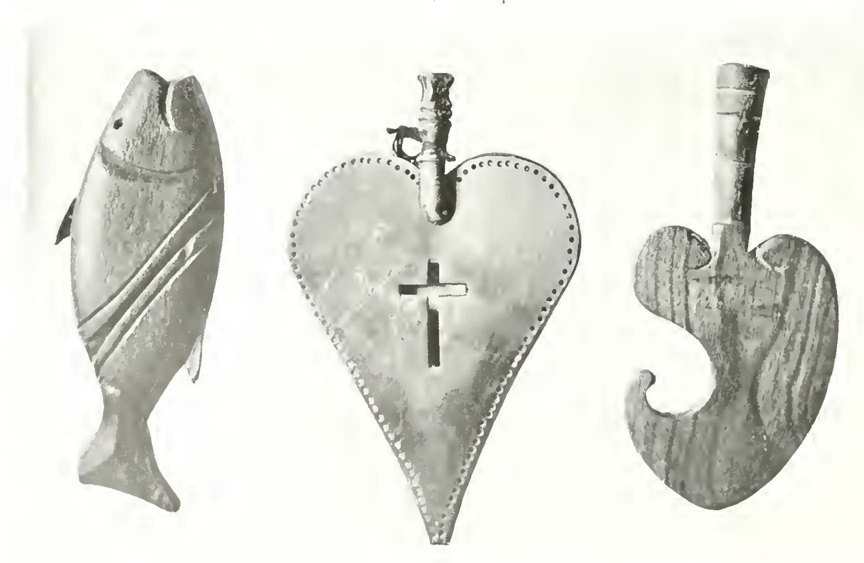


No. IV.



No. V.

These sheaths are found made in a variety of shapes and sizes, from three inches to a foot in



No. XVIII.

length. Some are in wood, elaborately chip-carved and inlayed; others are made of bone, among the collection of old lace bobbins at South Kensington Museum, similar in form to No. viii.



No. VI. No. VII. No. VIII.

metal, ivory, and other materials such as a narrow leather sheath filled with upright wooden splinters, among which the needle was inserted. Balls of horsehair, or a bundle of feathers tied together and placed under the arm as support for the needle, were sometimes used; but the commonest and latest mode was a goose-quill fastened upon a piece of flannel and pinned in position on the dress.

I cannot find any evidence that these instruments were used in the North of England during the seventeenth century. The earliest known north-country specimen is dated 1722. Still, it is possible that some of the undated ones might belong to the seventeenth century.

There are two fine knitting-stick holders shown (first), with notches for the apron-strings. One is dated 1670, and is 7 inches in length, made of boxwood, and chip-carved with the following rhyme:—

> "I am of box and brass within,
> My place is on your apron-string."

It cost the Museum £3 10s.

The second example has holes through which tapes can fasten it more securely to the waist. It is dated 1740, and was obtained in Worcestershire.

As many of these sticks were love-gifts, they are naturally carved with emblems, such as hearts and arrows, together with the initials of the giver as well as those of the girl. The carving in many

[illegible] carefully done. We find them inlayed with ivory, mother of pearl, or different coloured woods.

The wood and metal sheaths in the form of single and double hearts, were stitched upon flannel, holes being made for this purpose. At the present time we see them only used by the old folks, often whilst sitting by the open door when the day's work is over. One old woman told me that she got "forrader on" when using a sheath.

In the North Riding of Yorkshire the old men and women, in knitting fishermen's jerseys, used thick curved needles, or pins, as they were sometimes called. The rising and falling action of their hands in regular strokes was called "wapping," a process difficult to acquire.



No. IX.

In the early part of the last century, knitting was a great industry in the northern counties. It was customary for old and young of both sexes to supplement their slender wages by knitting. Men would be knitting as they drove their carts, and children as they watched their cattle by the roadsides. Also, as an old woman expressed it, "They wad gang in t' sit at yan another's houses at neets, wi' their knitting, for cracks and news, as there were terrible few newspapers i' them days, and they wad cum lang ways ta get t' news." When they met in any number it was called a "knitting do." They sat round the wide open fireplaces and worked by firelight or humble rushlight. A frequent action was the turning of a log or peat in order to cause a little extra light when a knitter had dropped a stitch.

It is said that many of the Westmorland towns and villages vied with each other as to which could make the greater number of pairs of stockings during the year.

We meet with doggerel, written by local poets of this date, such as the following:—

"Thence to Askrigg, market noted,
But no handsomeness about it;
Neither magistrate nor mayor
Ever was elected here.
Here poor people live by knitting,
To their trading, breeding fitting."

Another commonly said by children at Caldbeck, Cumberland, the home and burial-place of the famous hunter, John Peel, runs thus, and was said when completing their stint of knitting:—

"Bulls at bay, kings at play,
Over the hills, and far away."

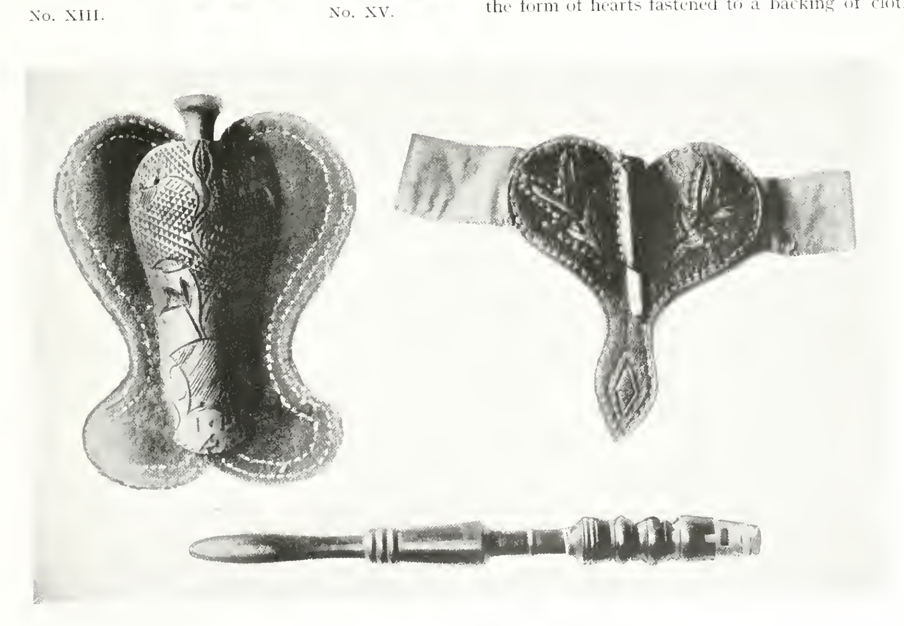
Nicholson, in his *Annals of Kendal*, says that in 1801 the average quantity of stockings made for the weekly market was 2,400 pairs, of which 1,000 pairs came from Ravenstonedale, 840 pairs from Sedbergh and Dent, and 560 pairs from Orton. It was the custom for buyers, or "badgers," as they were called, to visit the dales periodically, collecting the stockings and at the same time giving out worsted to the workers. The wool they used was principally that from the Herdwick and other fell sheep, which formed a coarse yarn known as "Kendal bump," forming very durable and warm stockings and other hosiery, many of which were sold to Army contractors in the North. They would be conveyed in hampers on pack-horses, and later carried in two-wheeled carts. This was made possible owing to the fact that, in 1752, Acts of Parliament were passed authorising the making of turnpike roads from Kendal to Keighley, and from Heron Syke to Penrith. A mail-coach service between Glasgow and Manchester, via Carlisle and Penrith, started running in 1754, and the Kendal to Preston canal was made in 1793.

It is difficult to decide with certainty the form

No. XIV.

No. XIII. No. XV.

of knitting stick that was most popular in the North of England. In some districts the scimitar shape, as shown in No. i., is the most common, whilst in other parts the straight form seems to be the favourite. In West Cumberland, and on the Durham coast, metal and wooden sheaths in the form of hearts fastened to a backing of cloth



No. XVI.

are oftener met with than in other parts. Possibly some knitters preferred one shape and some another.

The three holders shown in No. i. are of mahogany; the longest is 9½ inches, which is the average length of knitting sticks in this form.

The writer has three of this type, which measure 12 inches; this seems to be the limit in length. The straight stick is lathe-turned. This shape is often ornamented with an ivory tip. This form is put under the waistband or the apron-string and is twisted round it, to hold it in its place. A fish is a favourite form, especially among seafaring people, and they are found both with and without carved scales, as the one illustrated, the hole for the needle being down the throat.



No. X.

In No. ii. is another scimitar-shaped specimen, 10 inches long, in dark mahogany. The top is turned and capped with ivory, and the lower part inlayed with coloured woods and metal; rows of pins form a border design. The accompanying stick is of the same wood, and has a loop for inserting the apron-string.

No. iii.—The large



No. XXI. No. XVII. No. XXII.



AN OCTOBER MORNING
BY G. CAROZZI

The Connoisseur

example is of a different form, and is hollowed to fit the hip.

No. iv. — The central one is plainer, and by its worn appearance has done much work. Its shape suggests a dagger in its sheath. The left specimen is very uncommon in form.



No. XI.

No. XII.

No. XIX.

No. XX.

No. v. illustrates five interesting specimens. The second on the left is doubtless the oldest, and is in oak; the hook at the end is to prevent it slipping out of its place.

The central stick is of mahogany, and is 8 inches in length. It has been a love-token, and bears the lettering very carefully and minutely chip-carved. The upper end, which holds the needle, has inlayed bands of pewter, below which, on the four sides, are the initials of the young couple, "I.N. S.M.," also the giver's name, "John Nicholson, 1823," carved in full for his sweetheart, S.M. The other initials are presumably those of the girl's parents. Two small hearts are shown with a smaller one adjoining; the latter probably signifies the daughter. Her father seems to have died two years prior to the carving, as we see "I.M., died Sept. 4th, 1821."

No. vi. The dated specimen is, like the last, unique, and is the only knitting stick in this shape known to the writer. It is $7\frac{1}{2}$ inches long by $\frac{1}{4}$ of an inch thick at the upper end, which contains three well-worn holes for holding the needle. It bears the initials "W.B., 1785."

No. vii. illustrates one of very uncommon shape. The four pillars contain a small movable ball, not an uncommon feature in knitting sticks, lace bobbins, and distaffs. There is one of the latter so decorated in the Edinburgh Museum, 16 inches long, which was procured in Ross-shire.

Nos. viii. and ix. are curious and early specimens. The one bearing initials M.B. is dated on the other side, 1804. The centre stick in No. ix. (7 inches) may have held balls between its slender pillars, but they are now missing.

No. x. The two spaces seen in the one to the left ($5\frac{1}{2}$ inches) may at some period have contained hair or the names of the engaged couple written on paper and kept in place by thin glass covers, similar to the example next to it (7 inches) with a serpent's head. This stick is flat at the back, and rounded in front. We come across many in the shape of boots and legs, some straight, others in the form illustrated (6 inches).

Nos. xi. and xii. These do not call for any special remark except that one is dated 1804.

No. xiii. illustrates two made in mahogany, and uncommon. The mermaid is 7 inches in length, and holds a fish between her arms, the hole for the needle being in the fish's mouth. It is better modelled than it appears from the photograph, and was obtained by the writer, as is natural to suppose, in a small coast town.

No. xiv. The centre one ($6\frac{1}{2}$ inches) of these three sticks is certainly artistic and original, with a bright-red eye to give colour. The one to the right (7 inches) has a row of brass hearts, and likewise is capped with brass.

No. xv. is a more artistic than useful shape, made in mahogany and inlayed with white lines and ivory diamonds. It probably only dates about 1850.

No. xvi. shows a beautiful turned little stick, capped with metal for the needle.

We come now to the sheaths, which were used in the same manner when knitting as the sticks, and are generally found in the shape of single and double hearts. The larger one in No. xvi. is 3 inches long, made in mahogany, and chip-carved with initials I.P., and is fixed upon a double heart-shaped piece of flannel. The other is in leather of two colours, with a quill inserted for the needle, and two cloth ends for pinning on to the dress. Both of these were got in West Cumberland.

No. xvii. One of polished brass, 6 inches long; the small holes at the edge are for sewing it on to cloth.

No. xviii. We have in the centre another brass heart, but smaller. They both belonged to the same family, which accounts for their similarity. The wooden sheaths on each side are uncommon in design, and were got in Penrith.

No. xix. illustrates another brass heart, $2\frac{1}{2}$ inches long, backed with wood. It bears an inscription, "On thy breast my heart doth rest. B.R.," with an engraved heart enclosing another, and heads of forget-me-nots in the spaces.

No. xx. A nicely carved stick is shown, with a silver top. The brass heart on the right is engraved in Adams style, and dated 1785. It belongs to a very old family in West Cumberland.

No. xxi. A leather knitting belt from Banffshire. The cushion is stuffed, and has holes in which to place the needle. Such a device has not been noticed by the writer in the North of England.

No. xxii., which closes this article, has a small wooden sheath minus its foundation. The brass clue-holder which accompanies it has a loop at the top for hanging over the waistband, and a crook for holding the clue or ball of worsted from which the knitter pulls off a supply whilst knitting. These clue-holders are very scarce indeed. It is dated 1783, and it will be noticed there is great similarity to the sheath illustrated in No. xx. in the style of engraving, with its small arrows and flowers. Both of these specimens were probably the work of the same West Cumberland engraver, as they were seen in the same village, but belonged to different families.

Central Asian Rugs — II.—A Bokhara Carpet
By Major Hartley Clark

In a previous article it was shown that the real Bokhara rug was of a very different type from that of the nomad Turkomans, popularly miscalled "Bokhara." A comparison was made between two antique prayer rugs, one of which was a true Bokhara, and the other from the Punjdeh district, woven by the Saryk Turkomans.

The carpet rugs are also a type quite distinct from those of the nomads. The rug illustrated in our plate is a fine specimen about one hundred years old. In the trade this rug would probably not be classified as a "Bokhara" at all, nor yet in the books written on Oriental rugs.

By some it would be called a "Samarkand," by others a "Beshir"; the truth being that it is neither one nor other, but lies between the two (Samarkand being to the east and Beshir to the south of Bokhara), and is a connecting link between the Turco-Chinese group of rugs and those of the Turkomans proper.

For many Englishmen there is a romantic fascination about Bokhara since the days when Colonel Stoddart and Captain Connolly, who may be styled our first ambassadors to that country, were cruelly murdered there in 1842.

Some description of the country and its people will therefore not be out of place.

As it is now in the hands of the Bolshevists, who were recently * reported to be disputing with the young Bokharans on the question of the sharing of the loot, it is only possible to try and depict it as it was some years ago.

Bokhara is a khanate, or small state, north of the river Oxus, and its capital is the city of that name.

Its history has been a troublous one, since, in the fifth century, it was conquered by Tartar tribes, and again in the sixth century by Turks and Persians; later, in the eighth century, it was subdued by Arab and Semitic tribes, and again in the thirteenth century by Ghengiz Khan and his Mongolian hordes, and in the fourteenth century by Tamerlane the Great, under whom Mohammedanism reached great splendour and came nearest to world domination.

Since about 1866–8 it has been entirely under Russian influence, and has been in a somewhat similar position to that of one of the native states in India, ruled over by its Emir.

The population consists chiefly of Usbegs, of whom there are about one million in the province, and Sarts, with a proportion of Khirghiz, Armenians, Persians, Turkomans, Afghans, Russians, Jews, and even some Hindoos.

With such a varied history of invasions and such a cosmopolitan population, it should be no surprise to see that their rugs show distinct influences from practically all the rug-making countries anywhere near; *e.g.*, Turco-Chinese, Persian, Afghan, Turkoman, and even Caucasian.

The old and new cities of Bokhara are separate. The new city has white houses, avenues of trees, broad streets, and shops. A by-line from the railway goes to the old city—a grey city, full of narrow, winding streets and alleys, with practically no gardens or open spaces. A broad, high wall, some $7\frac{1}{2}$ miles in circumference, closes it in.

The ruins of former dwellings form the bases of houses built of ancient tiles and mud. Fine old carved wood doors may be seen in plenty, but no windows open on to the streets, as the women-folk are strictly "purdah."

In the rich and rare bazaars lustrous silks and gorgeous carpets are offered for sale on a scale

* Written Autumn, 1920.

greater than in the markets of London or Paris. The carpets are not made there in any large numbers, but are mostly the product of nomad Turkoman looms. Bokhara, though but the market for these beautiful fabrics, is popularly credited with their production, whereas in reality the produce *par excellence* of Bokhara is its lovely silks.

The carpet-making industry is now carried on by Armenians and Persians, as well as by the Bokhariots and Turkomans, in whole villages and settlements throughout Bokhara and Transcaspia.

The old city was, until recently, almost a perfect model of a Mohammedan city, little touched by Western influences. The changes wrought by Bolshevism remain to be seen.

Less than a century ago the Bokhariots were a warlike and fanatical Mohammedan race, but in later years they have become a gentle, almost an effeminate, people. They no longer carry arms; they are without ambition; civilisation, though it reached them, did not tempt them, nor indeed did it seem to affect them.

Such is an all too brief sketch of the country and its people.

Civilisation, in so far as it taught them the use of cheap chemical dyes, had far from an edifying influence on their arts and crafts, and it is doubtful if even extreme Bolshevism will succeed in putting back civilisation so far as to create an art revival!

Our plate, illustrating slightly more than half the carpet, shows clearly that the resemblance between these rugs and those of the nomads is confined to similarity of weave and finish, coupled with an abundant use of Turkoman red in the colouring.

For the rest, the polygonal medallion in the centre and the free use of yellow are Turco-Chinese influences from further East.

The general design in the field is a stiff variation of the design found in some Persian rugs, notably in those of Feraghan and of ancient Herat, at the time when it was a part of the Persian Empire. The introduction of small cones in the medallion is also a Persian device stiffly treated.

The portrayal of scorpions, tarantulas, and fish designs in the borders is Caucasian in feeling, and may also be considered as Mongolian, since the latter introduce dragons, butterflies, fish, etc., into their carpets.

This introduction of representations of animal life into their rugs shows the Bokhariots to be less superstitious in their religion than the nomad Turkomans, who are for the most part strict Sunni Mohammedans, and for whom it is contrary to their religious superstitions to represent any form of animal life in their handiwork.

The rug is stoutly woven in the Persian knot, the pile being of thick, double yarn, and of moderate length; the stitch is close, the state of preservation excellent; and the colours, though slightly garish compared with the more sombre tones of the Turkomans, are of sterling quality.





Needlework Picture

This needlework picture has been the property of John Ward, M.A., F.S.A., for more than forty years, and previously belonged to a grand-aunt who lived at Windsor. It is in petit-point in silk on fine linen canvas; in size, $13\frac{1}{3}$ in. by 10 in. Although pleasing in its present faded condition, its colours, to judge from the unfaded back of the work, must originally have been rich and glowing. The chief feature of the picture is a lady standing under an arch of flowers. She is in a low-cut dress, originally crimson, with pointed waist terminating in a jewel. Over her shoulders is a kerchief secured by a brooch in front, and round her neck a string of pearls. She is crowned with flowers, and holds, sceptre-wise, a large flower in her right hand. This central feature is flanked with a recumbent lion (on the left) and leopard (on the right), and above these are rocks, while still higher are two fantastic castles. On a blue tablet on the castle, on the right, are the letters "S.P." Close to each castle is an oak-tree, and skyward there are birds and insects in flight. The lady's costume and the general effect of the whole composition leave little room for doubt that the work dates from the time of Charles I.

Old Castleford Pottery

To the collectors of old china the beauties of old Castleford ware are not very widely known, and many are not able to recognise it when seen. In some cases it is wrongly classed as



A CHARLES I. NEEDLEWORK PICTURE



OLD CASTLEFORD POTTERY

"Wedgwood" by dealers and others, although it is asserted by authorities that Wedgwood marked all his pieces. At least two of the pieces shown in the collection (a reproduction of which is here given) were sold as genuine "Wedgwood," and great indignation was displayed on a mild protest being offered that such was not the case, and a scornful reference to "book knowledge," as distinguished from years of trade handling, vouchsafed.

Castleford pottery was established about 1790 by David Dunderdale, for the manufacture of the finer kinds of pottery, especially "Queen's Ware" and "Black Egyptian." Mr. Dunderdale took into partnership a Mr. Plows, and in 1803 the firm was D. Dunderdale & Co. The works were closed in 1820, and a part of them was taken by some of the workmen, whose names were George Asquith, William and Daniel Byford, Richard Gill, James Sharp, and Richard Hingham. They were succeeded by Messrs. Taylor & Co., and in 1854 by Messrs. Nicholson & Co.

Dunderdale's Castleford ware was one of the most beautiful pottery wares ever turned out in Europe, on account of its delicate colour and charm of form. In its day it was very well known, large quantities being exported between 1790 and 1820 to the Continent, and for a short time to America, and the writer has been privileged to peruse one of the original book catalogues issued by the firm to its travellers, containing well-executed illustrations of the ware on sale, accompanied by descriptions alternately in English and Spanish. Cream ware or Felspar ware was



OLD CASTLEFORD POTTERY

made in Castleford in 1780, although it was not until about 1785 that it was exported in any quantity. Its general characteristic was a delicate transparency, and specimens are to be found in plain cream, cream with blue lines, and white with blue lines. Teapots are the most frequent of the pieces now to be found, and these have usually sliding or hinged lids, with knobs on the lines of a partially opened flower. Sugar basins with lids are also to be met with, built on very similar lines to the teapots, and, less frequently, cream jugs.



SILVER SHIELD, PRESENTED BY CHARLES II. TO THE QUEEN OF THE PAMUNKEYS

It is stated that a great deal of this pottery is still to be found in France, Spain, and Russia, and the authorities of the South Kensington Museum, in the last fifteen years, have brought back to this country some very fine specimens of the ware for permanent exhibition. In most of the provincial museums only single pieces of Castleford ware are shown, which leads one to the impression that either the supply is not very great, or, in the alternative, that the interest in this beautiful ware requires stimulating.

The York Corporation are in possession of some very fine specimens presented by the late Mr. Boynton, of Bridlington.

The fruit dish to the left of the illustration is a very handsome piece, with pierced border, and might readily be taken to be Leeds ware, had it not been impressed on the back "D.D. & Co., Castleford," which is somewhat unusual, as a great many of the pieces of Castleford ware are unmarked, except for a number, and it requires some little experience and handling of actual known specimens to be able to identify the same.

The figures on the ware are mostly, if not all, of a classical nature, and bear a great resemblance to the figures on "Wedgwood," hence the liability to confuse the two wares. CHARLES MARSHALL.

A Shield in the possession of the Virginia Historical Society

ONE of the treasures of the Virginia Historical Society at Richmond, Virginia, is an English

silver ornament or shield (illustrated), which was given by Charles II. to the Queen of the Pamunkeys, a powerful Indian tribe in that colony. The decoration of this shield or ornament is characteristic of the plate of the period of Charles II., who also presented this powerful Indian queen with a silver medal and other gifts.



CHAINED BIBLE FROM WHITECHAPEL

In November, 1679, the Governor of Virginia, Thomas, 2nd Baron Culpeper of Thoresway, was allowed a sum of money for sundry gifts to the


RATHER MORE THAN HALF OF A BOKHARA RUG,
ABOUT 100 YEARS OLD





THE MINER'S TANKARD, 1734–

Queen of Pamunkey and other Indian chiefs in that colony, of which the following is a description from the original documents in the Public Record Office, and now, it is believed, published for the first time :—

THOMAS LORD CULPEPER

craves allowance.

November, 1679.—Presents for the Indian Princes in the Collony of Virginia.

For ye Q. of Pamunkey, bracelets and necklaces of false stones	£7 0 0
For the said Queen's son, a pair of pistols richly inlaid with silver	£8 0 0
For making several robes for the Queen of Pamunkey, the Queen of Waonoke, the Kings of Nazymond and Nottowazes	£3 19 0
	£18 19 0

Tho. Townsend. Mar. Darcy.

12 December 1679.

AND. NEWPORT

ROB. NOTT [Deputy of the King's Great Wardrobe].

JAMES SMITHESBEY

For the Queen of Pamunkey :—	
Five yards of scarlet cloth for a robe, at 26s. p. yard	£6 10 0
For the said Queen's son :—	
Three yards of scarlet cloth for a coat and breeches, at 26s.	£3 18 0
For the said Queen's Councellour :—	
Four yards and a half of purple cloth for a robe, at 15s.	£3 7 6
For the said Queen's interpreter :—	
Three yards of grey cloth for a coat and breeches, at 12s.	£1 16 0
For the Queen of Waonoake and the 2 Kings of Nottowaze and Nazemond :	
Thirteen yards and a half of purple cloth for three robes, at 15s.	£10 2 6
	£25 14 0

James Smithsby (Smithesbey) supplied cloth for the "children of the Chapels Royal" and royal liveries generally. He was also entrusted with the order for the valuable present of divers rich cloths from Charles II. to the Emperor of Morocco.

Daniel Duho

For the Queen of Pamunkey, Queen of Waonake, King of the Nottowaze, King of Nazemond:
Four crimson velvet caps furred with ermine £4 0 0

For the Queen of Pamunkey
Making an Indian gown £0 10 0

For the Queen of Pamunkey's son
Gold and silver buttons for the coat and breeches £1 10 0
Two ounces of gold thread £0 12 0

William Terrey

For the Queen of Pamunkey's son
A white beaver hat with a gold and silver band £4 0 0

John Hill, Cutler.

Queen of Pamunkey's son:—
A rich sword with a gold and silver hilt and a false scabbard... ... ... £4 0 0

William Hart.

For the Queen's son:
A belt richly embroidered with gold and silver £3 10 0

Nicholas Fownes

For the Queen of Pamunkey
Eight yards of purple Manto to line a robe, at 11s £4 8 0
Seven yards and a half of gold and silver brocade for an Indian gown, at 20s £7 10 0
Three ells and a quarter of cherry coloured sarcene to line the gown, at 12s ... £1 19 0

For the said Queen's son
Five yards of sky morella taby to line a robe, at 10s £2 10 0

For the said Queen's Councellour:—
Seven yards and a half of scarlet shalloone to line a robe at 5s £1 17 6

For the Interpreter to the said Queen
Three yards and a half of scarlet shalloone to line a coat at 5s £0 17 6

For the Queen of Waonake, King of Nottowaze and Nazemond:
Twenty two yards and a half of scarlet shalloone to line three robes at 5 .. £5 12 6

Nicholas Fownes, the royal upholsterer, who supplied the above gifts, covered much of the furniture for Windsor Castle for Charles II., as well as providing liveries for the guard and warders of the Tower of London.

On this same occasion, Samuel Mearne, popularly, though erroneously, described as a practical bookbinder, sent out for the use of the chapel of the Governor of Virginia, "a Bible royal paper, bound in marble leather and gilt," £6 15s.

6 Common Prayer-books, folio, gilt, at 25s. each.

14 yards of garter ribbon, at 2s. 6d. a yard, £1 15s.

E. Alfred Jones.

A Chained Bible from Whitechapel

The chained Bible and desk, illustrated on page 40, have recently had their history reconstructed in an interesting manner. When first acquired by Mr. L. Gautier (Casa Rossa, Glebe Place, Chelsea), no whisper of their *venue* was forthcoming, but luckily, his suspicions being awakened by a chance slip of paper found sandwiched between the leaves of the book, their purchaser was able to trace the pieces, first to the East End of London, and finally to the parish church of Whitechapel, whence they were taken many years ago during the destruction of part of the edifice. Two other desks for chained Bibles, but of different formation, have also been recovered, but some carved panelling has been quite lost sight of.

It will be seen that the desk shown in the illustration is pronouncedly Flemish in the character of its carving, the nature of which tempts one to assign it to the junction of the seventeenth



Three Dutch wall tiles

and eighteenth centuries. The volume itself is earlier, dating from 1550. At some time or another it has been bound in steel, but only the front cover of this, curiously repoussé with figures of Adam and Eve, has been preserved, albeit in a much-corroded condition.

Circumstantial evidence as to the correctness of the date assigned to the desk is to be found in the fact that the church of St. Mary Matfellon was rebuilt during the fourth quarter of the seventeenth century, being succeeded by a structure which stood until 1875. A further rebuilding then took place, but the new church was burnt down only a few years after its erection, so that yet another fane had to be raised.

It will be recalled that in June, 1649, there was buried at St. Mary Matfellon's the reputed executioner of Charles I., "Richard Brandon, a man out of Rosemary Lane," whose skull is now in the London Museum.

The Miner's Tankard

THE old silver tankard, here reproduced, is curiously interesting in view of the recent crisis, for it bears an inscription which expresses ruggedly the feelings of the coal-miners towards the owners of the colliery in which they worked, and incidentally shows how the miners viewed their work in those far-off days.

The tankard is hall-marked 1734-5, and is simply but perfectly proportioned; it has a cover, the hinge of which is fastened to a S-shaped handle finished by a flat heart, and it is a fine example of the period.

But the chief interest is in the inscription on the tankard, and which is as follows:

To
Their most gentle mistress,
RACHEL FENTON,
The goodly crew, the crew called colliers,
The dirtiest but not the most ungrateful of all cattle,
And now in high spirits, being about to be turned into a fresh pasture commonly called *Bottom Coal*.
To her
who has often ram'd their Rops and whetted their Whistles, the grim sons of Pluto, living always in greater fear of Thirst than Fire-damp,
have with inimitable politeness and address
presented this nipperkin of a Tankard.
An. 1735.

The miners who presented this tankard were working in the Yorkshire coal-pits, and it is perhaps more than a coincidence that the Yorkshire miners of 1920 should have voted against the tragic strike, for they are the descendants of the "grim sons of Pluto" of the tankard, who in 1735 were in "high spirits, being about to be turned into a fresh pasture," and who presented "with inimitable politeness and address"! (we like this phrase) this "nipperkin of a Tankard" to their "most gentle" owner.

It is pleasant to picture the happy incident in the life of Yorkshire miner and owner, as revealed by this eighteenth-century tankard.

Three Interesting Dutch Wall-tiles

ALTHOUGH not a collector of tiles in the strict sense of the term, I have acquired, from time to time, specimens which seemed to me to possess a definite interest. From these I have selected the three Dutch, blue-decorated wall-tiles, here illustrated, as meriting special comment. Examination of Nos. 2 and 3 cannot fail to elicit striking comparisons, not only as to the manner of their execution, but also in regard to the types depicted. In No. 2, for instance, is seen a lusty fellow wielding a pike. His habit throughout is strictly serviceable, the trunk and thighs being protected by breast-plate and tassets. No. 3, on the other hand, portrays a more dandified personage, whose dress reveals a studied negligé. Note, for instance, the riding-boots, one of which is pulled up to its full extent, while the other is permitted to fall in a graceful fold about the knee. Both tiles are said to have been removed from an old house in Battersea.

Less need be written about No. 1. The type shown is that so frequently found in Dutch pictures of the period. Beyond the not very material fact that the piece was purchased in Kensington, I have no clue as to the place whence it was taken.—F. GORDON ROE.



C

IN THE SALE ROOM

Pictures and Drawings

An important picture sale, including a number of early and historical portraits, took place at Sotheby's on June 27th. Although the day commenced unpropitiously with only low bidding, a steady increase of interest was displayed, until a grand total of nearly £10,253 was reached for the 122 lots. The following figures were noted:—

Artist	Subject	Size	Former Owner	Price
Tuscan School, c. 1400, formerly attributed to Taddeo Gaddi	Pair of side panels from an altar-piece, now set in Gothic frame. Saints	Panels with cusped heads, each 60 × 23½ in.	Late E. A. Abbey, R.A.	£100
Marcus Gheeraerts the Younger	Queen Elizabeth (full length)	Canvas, 79 × 55 in.	Lord Willoughby de Broke	£2,950
.. ..	Catherine Carey, Countess of Nottingham	Canvas, 80 × 45 in.	.. ..	£500
	Lady Elizabeth Howard	Canvas, 78 × 50 in.	.. ..	£500
Paul Van Somer ...	.. ..	Canvas, 79 × 47 in.	..	£210
Sir J. Reynolds	Hon. Jane Sanford	Canvas, 50 × 40 in.	Col. E. C. Ayshford Sanford.	£850
Sir H. Raeburn, c. 1822...	Miss Christina Thomson	Canvas, 30 × 24 in.	Ven. L. T. White-Thomson, Archdeacon of Canterbury.	£1,000

On July 15th, a panel portrait of *A Gentleman in dark coat lined with fur, and red sleeves*, catalogued as by Amberger, 18½ × 13 in., made £735; and two portraits by Hoppner of *Thomson Bonar*, 29½ × 24 in., and of the son of the said Mr. Bonar, 29½ × 24½ in., £336 and £220 10s. respectively.

The remaining portion of the Lord Northwick collection of old master drawings came up at Sotheby's on July 5th and 6th, netting a grand total of £5,321 10s. for 255 lots. The most important prices were £305 for a sheet of studies (reproduced by the Vasari Society, Pt. X., No. 1, A and B), by Benozzo Gozzoli, 6½ × 6⅞ in. (pen, chalk, etc.); £310 for *Rebecca leaving the Home of her Parents*, 7¼ × 12 in., by Rembrandt, inscribed in the artist's own hand with, "This should be arranged with many neighbours who watch this high bride depart" (pen, sepia, and wash) (Vasari Society, 1st Series, Pt. IX., 1913–14, No. 17); £300 for a *Sick Woman in Bed, with an attendant*, by the same, 4⅞ × 6⅞ in. (pen and sepia); £215 for a *View of a Plain*, by D. Cox, 10¼ × 17⅞ in. (water-colours); and £205 for a *Head of a Boy with a plumed barette*, by A. Watteau, 5¼ × 4⅞ in. (black, red, and white chalk).

A prominent feature of the Lechlade Manor (Glos.) sale, held during June by Knight, Frank & Rutley, was a panel painting by Meister Wilhelm of Cologne, *The Presentation in the Temple*, 14 × 9 in. This work, which had a figure of a saint on the reverse, and came from the Northwick collection, scored £588.

A Murillo, *The Infant Christ with His hand on a Globe*, from the Lansdowne collection, failed to reach its reserve of 750 guineas, when the contents of Reigate Priory were dispersed during the same month.

Lord Leighton's *Sister's Kiss*, 47½ × 21½ in. (R.A., 1880), was bid up to £550 10s. at the King Street rooms on June 24th. It came from the late Mrs. Greenfield's property. From another source, a drawing by Copley Fielding, *Harlech Castle*, 16½ × 23½ in., secured £300.

On June 17th, portraits of *Anne Hyde, Duchess of York*, [illegible] × 30½ in., by Lely, of *Chas. Chauncey, M.D., F.R.S.*, by Reynolds, 1758, 34½ × 26¼ in., and of *Master Kennett Dixon*, by Beechey, 43 × 30½ in., secured £294, £220 10s., and £315 respectively.

A more important sale was held on July 1st, the leading lots in which are enumerated below.

When the contents of Weston Park, Herts, were dispersed during June, a *Portrait of a Man in black cloak, white collar, and black hat, holding a pamphlet*, by J. Verspronck, netted 510 guineas.

£64 was bid at Puttick's on June 10th for a palette and brush used by Whistler, and presented by him in

Artist	Subject	Size	Former Owner	Price
Filippino Lippi	Madonna and Child	Panel, arched top, 33 × 18¾ in.	Sir Anselm Guise, Bart.	£504
[illegible] Veneziano (attrib.)	The Circumcision	Panel, 34 × 54 in.	Hon. Mrs. E. M. Trollope	£600

[Continued on next page.

Artist	Subject.	Size	Former Owner.	Price
Rubens	Adoration of the Magi	Panel, 48 × 61 in.	Hon. Mrs. E. M. Trollope	£1,365
Van Dyck ...	Margaret Smith, m. (1st) Hon. Thos. Carey; (2nd) Sir Edward Herbert, Attorney-General.	80 × 49½ in.	,, ,,	£378
A. Van der Neer ...	Conflagration in a Dutch Town: Winter...	Panel, 10¼ × 16¼ in.	,, ,,	£173 5s.
Lely	Van Helmont, the Chemist (see "Current Art Notes").	47¼ × 38½ in.	Late 5th Marquis of Hertford.	£819
P. Potter, 1646	A Farm Scene (Camperdown sale, 1919, 2,350 guineas).	Panel, 18½ × 24½ in.	Anon.	£997 10s.
G. B. Pannini, 1742 ...	Views of the Interior of St. Peter's, Rome. Pair.	38¼ × 29 in.	,, ...	£367
S. Scott	View of the Inner and Middle Temples. Pair.	23½ × 41½ in.	,, ...	£378
Reynolds, 1757	Sir John Thorold, Bart., of Syston ...	30 × 24½ in.	Late Bishop Thorold, of Winchester	£225 10s.
Greuze	La Belle Blanchisseuse	17½ × 15 in.	,, ,,	£1,050
Romney	Robert Raikes, Founder of the first Sunday School.	29 × 24½ in.	Gertrude, Lady Thompson.	£157 10s.
Wheatley	"Summer" and "Winter." Pair ...	35½ × 27½ in.	Anon.	£1,837 10s.
,, 1797	Winter Fuel...	39½ × 50 in.	,, ...	£630
,, 1790	Haytime	40½ × 49½ in.	,, ...	£441
Hoppner	Jane, Lady Orde (1773 1829)	29½ × 24½ in.	C. Orde Wilkinson	£1,102 10s.
,, ...	Harriet Ann Seale, when a child (mother of the novelist and dramatist, T. H. Lister).	49½ × 38½ in.	Lady Evelyn Lister	£1,102 10s.
Sir M. A. Shee	Mrs. Elizabeth Price, née Billington ...	29½ × 24½ in.	,, ,,	£241 10s.
J. J. Masquerier... ...	General Sir Chas. Crosbie	49½ × 39½ in.	,, ,,	£252
J. W. Chandler	A Child, in muslin frock, in a landscape, holding crayon and sketch-book.	29½ × 24½ in.	Anon.	£157 10s.

return for services rendered in 1892. An authenticating letter accompanied the lot.

Engravings and Etchings

Although mainly composed of plates by well-known contemporary etchers, Mr. Hugh Campbell's collection, which appeared at Sotheby's on July 11th and 12th, included a few old master engravings. Principal among the latter was a complete set of Durer's woodcuts, *The Apocalypse of St. John* (second edition), for which £71 was paid. A set (sixteen) of the same master's *Passion of Jesus Christ* (Bartsch 3–18) made £50; and a second state of Rembrandt's *Jan Lutma the Elder*, £60. In the modern section the most interesting item was a second state (of four) of Muirhead Bone's *Great Gantry*, which came from the artist's private collection. It fetched £125. A number of Meryon's etchings were offered at the same rooms on June 28th, when £220 procured a fourth state of the *L'Abside de Nôtre-Dame*; £190, a fourth state, on green paper, of *Le Stryge*; £120 and £100, third states, on green paper, of *Le Petit Pont*.

At the King Street rooms on June 21st, an impression of *Ben Ledi*, by D. Y. Cameron, realised £220 10s.; and a mezzotint, *A Boy employed in Burning Weeds*, by J. Ward, after G. Morland, £152 5s.

Metal Work: Armour, Silver, etc.

About £11,283 was realised by the well-known Beardmore armoury, which, formed early in last century by the late John Beardmore, of Uplands, near Fareham, Herts, was sold at the King Street rooms by order of Colonel H. Cary Batten, O.B.E., of Abbots Leigh, Bristol. Many of the pieces have been exhibited at the Victoria and Albert Museum, and at the Bristol Museum and Art Gallery. A German full-suit of armour, with reinforcing pieces for the tilt, proved to be the *clou* of the collection, fetching £3,150. It dates from *circa* 1560, and its borders have the serrated edge characteristic of the armour made by the armourer of Augsburg for the court of Spain in the 16th century. Another harness, of the "Greenwich" type, *circa* 1580, went for £1,050. Certain parts, however, did not belong to the original suit. A German, late 16th century, arquebus, profusely enriched and engraved with Biblical and mythological scenes (the smooth bore, 42 in. long), was knocked down for £672. Of interest as being probably one of the forty-seven shields mentioned in the inventory of the Tower of London in 1547, a circular "Gonne" shield, faced with twelve steel embossed plates, secured £567. The shield, which is English work, about 1520, retains its breech-loading matchlock "Gonne," or pistol, and peephole, and its original canvas lining. A pair of sollerets (German, *circa* 1530), etched in the style of Wolf of Landshut, netted £315.

A collection of Roman and Greek coins, "the property of a well-known collector," realised nearly £1,888 for 346 lots at Sotheby's on July 6th and 7th. The highest individual price, £105, was attained by a didrachm of Terina (Regling, "Terina," No. 21); but £98 was given for a tetradrachm of Catana (Var. B.M. Cat., 27). Lieut. Sidney G. Reilly's (R.A.F.) collection of Napoleonic coins, medals, and decorations was sold at the same rooms on the 13th for nearly £1,362 (276 lots). Gold Milanese coins (doppia and ½ doppia, Anno II.) netted

[illegible] tapestry [illegible] fine piece of [illegible] 18th [illegible].

Many important pieces of silver have appeared at the King Street rooms, but pride of place must be accorded to those belonging to the Duke of Newcastle, which were put up on July 7th. Some of the earlier examples of silver-gilt plate in this property were made for John Holles, Earl of Clare, who married, in 1690, the third daughter of Henry Cavendish, Duke of Newcastle, and was himself created Duke of Newcastle in 1694, K.G. 1698, and Lord Privy Seal 1705–11. During the few years immediately subsequent to the Garter were made the pieces mentioned, which were engraved with his arms and family connections. From him they descended to the former owner. Sold at [illegible] per oz.: a pair of helmet-shaped ewers, [illegible] in. high, 1700, maker's mark An in a heart-shaped [illegible] (... oz. 11 dwt.), [illegible]; a pair of plain covers, [illegible] diam., same maker [illegible] dwt.), 160s.; another pair, nearly similar, [illegible] diam., by Phi. Rollos [illegible]; a cup and cover, 7¾ in. high, 1699, maker's mark IN over a cinquefoil in a heart-shaped [illegible], 200s.; a pair of cups and covers, 9½ in. [illegible] by John Chadwick, 1699 (121 oz. [illegible] dwt.), [illegible]; a Queen Anne two-handled cup, engraved [illegible] decoration, with the Royal Arms on a [illegible], beneath which is the inscription, "The Last Privy Seale wch belong'd to England before the Union of Great Brittaine wch tooke place the first of May 1707" ([illegible] oz. 2 dwt.), 125s.; a pair of tankards, [illegible] by J. Chadwick, 1699 ([illegible] oz. 7 dwt.), 120s.; and a pair of pilgrim bottles, 16½ in. high, by John [illegible], 1699 (208 oz. 5 dwt.), 115s. A further account of this sale will be found under the "Objets d'Art" heading. Miscellaneous sales at the same rooms included the following items: A plain tumbler cup, York, 1699 (2 oz. 13 dwt.), 160s. per oz.; a cylindrical [illegible] 5 in. high, 1698 (5 oz. 12 dwt.), 130s.; a plain [illegible], 172[illegible] ([illegible] oz. 6 dwt.), 180s.; a pair of plain oval [illegible] by J. Bates, Newcastle, 1712 (12 oz. 15 dwt.), 200s.; a [illegible] pan case with spiral fluting, by David Williaume, 1701 and 1702 (60 oz. 13 dwt.), 135s.; a teapot, 172[illegible] ([illegible] oz. 18 dwt.), 115s.; a small teapot, by James [illegible], Glasgow, *circa* 1730 (6 oz. 15 dwt.), 220s.; a plain [illegible] jug, 1735 ([illegible] oz. 3 dwt.), 100s.; another, 1730 ([illegible] dwt.), 130s.; a mustard pot with glass liner, 175[illegible] ([illegible] dwt.), [illegible]; another, 1753 (3 oz. 1 dwt.), 110s.; and a lemon-strainer, with flat, pierced handles, 17[illegible] ([illegible] oz. [illegible] dwt.), 105s. The following all belonged to [illegible] Wilson, and were sold on July 13th: A set of four table candlesticks, 5¼ in. high, 1637, maker's mark WC in a heart (30 oz. 5 dwt.), 310s.; a plain tankard, 6¾ in. high, 1653, maker's mark RC over a branch ([illegible] dwt.), 420s.; another, similar but larger, 6¾ in., 165[illegible], maker's mark EF with three pellets above and a [illegible] pellet below (21 oz. [illegible] dwt.), 340s.; another, [illegible] in. high, 1654, maker's mark IW over a pellet (19 oz. [illegible] dwt.), 200s.; another, nearly similar to the foregoing, 165[illegible], maker's mark WH over a mullet (19 oz. [illegible] dwt.), [illegible]; and a flagon, 13¼ in. high, 1684, maker's mark IH with pellets and a cinquefoil, in a heart (67 oz. [illegible]), [illegible]. Sold "all at": A Dutch dinner service [illegible] bordered, Amsterdam [illegible] (weight 3,378 oz.), [illegible].

Furniture, China, Objets d'Art, etc.

In our issue for December last, a contributor made some picturesque references to the dispersal by Christie's of the furniture from Raynham Hall, Norfolk, in 1904 ("The Romance of Oak Furniture"). A sequel to this sale took place on June 24th, when several pieces of the Townshend heirlooms came under the hammer at Sotheby's. The day commenced with a number of Toby jugs by Ralph Wood, of which a "Hearty" type, 11½ in. high, impressed "65" on base, and having a cracked handle, £130; a "Toby" holding a Jackfield jug and a pipe, 11¼ in., £90; and two miniature examples, 6½ in. and 6¾ in., £80 and £70 apiece. These were succeeded by some Ralph Wood figures and groups: a fox-head cup, 6¾ in. (believed to be unique in this size), fetching £120; a pair of figures, *The Musicians*, [illegible]; one of *Jupiter with Eagle and Thunderbolt*, impressed "29 Ra. Wood, Burslem", £65; and a *Lamb with Hound*, impressed "41", £60. The furniture which followed shortly afterwards, included some exceptional pieces. Of particular interest were two oak 16th-century tables with independent tops, which had been removed from the Great Hall at Raynham. The tables, which were similar in design, having pierced baluster supports, but of slightly differing dimensions, measuring respectively 10 ft. 6 in. × 2 ft. 6 in., and 9 ft. 6 in. × 2 ft. 6 in., were put up together, and realised the not excessive sum of £280. Higher prices were reached by the Chippendale furniture, although there can be little doubt but what, had there not been a coal strike in progress at the time, the figures would have been considerably augmented. One commode, 4 ft. 8 in. × 2 ft. 8 in., was of such quality as to inspire the auctioneers to dub it as "possibly the finest ever offered for sale." It realised £3,000. Another, 4 ft. × 2 ft. 8 in. (very similar to one from Closeburn, Glos., which was sold at Sotheby's, November 12th, 1920), went for £2,000. A set of thirteen chairs and settees from the Marble Hall was knocked down for £540; and a pair of Chinese Chippendale lacquered wall cabinets (black and gold), 5 ft. × 3 ft. 2 in., for £600. Two superb mahogany hall seats, 6 ft. 6 in. long, by William Kent, who designed much of the furniture and fittings at Raynham, netted £210 each; while a chest of fine cut lacquer on a gesso stand by Kent, 4 ft. 5½ in. × 1 ft. 11 in., scored £900; and a set of eight walnut chairs, *circa* 1720, £[illegible]80.

Other properties auctioned on the same occasion included the Elizabethan rock crystal and silver candlestick, 10¾ in. (£720, illustrated in The Connoisseur, November, 1920). The property of Col. E. C. Ayshford Sanford, C.M.G., this piece has apparently never been out of the possession of the Sanford family. It was exhibited at South Kensington, 1862. The Lord O'Hagan's screen panel of Beauvais tapestry, 31 × 25 in. (in gilt frame), of a child feeding chickens, probably after Oudry, £[illegible]50, was another notable item.

In the "Silver" section, attention was directed to the Duke of Newcastle's plate, which came up at King Street on July 7th. The sale, which brought in no less than £35,[illegible]00, also included a few fine objets d'art, the last to be dispersed of the famous Hope collection, formed about the close of the 18th century by the well-known collector-author, Thomas Hope. They were exhibited

at Nottingham in 1868 by the late Mrs. H. T. Hope, grandmother of the present Duke of Newcastle. A Castel Durante bowl (12½ in. diam., 4 in. high), bearing the arms of Pope Julius II., made on September 12th, 1508, and painted by Giovanni Maria, vase painter—"the most ancient dated piece," according to Chaffers (sixth edition)—realised £3,255; a Gubbio dish (11 in. diam.), with the "Story of the Prodigal Son" (obviously inspired by Durer's etching, 1495), painted by M(aestro) G(eorgio), 1525, £2,520; another (10 in. diam.), "Hermes conveying to Hecuba the commands of Jupiter," similarly signed M.G., and dated 1522, £1,027; and a pair of Chelsea vases and covers, "Teniers subjects," 15½ in. high, £1,557. The following were Limoges enamels: Triptych, by Penicaud I., 8¼ × 15 in., £2,940; oval dish, the centre painted with "the Messenger announcing to Abraham the capture of Lot," by Jean Raymond (signed with initials beneath a crown), 21½ × 15½ in., £2,415; a rose-water ewer by I(ean) C(ourtois), 10¼ in. high, £861; two plates, with "Joseph made Ruler" and "Pharaoh's Dream," by the same, 7¾ in. diam., £819 and £924; and a plaque, "Raising of Lazarus," by Penicaud I., 8½ × 10 in., £735.

Puttick & Simpson offered a somewhat unusual lot in a Kien-Lung red lacquer bedstead, 7 ft. 9 in. × 7 ft. 3 in., which went for £84 on June 17th. On later occasions, a Chippendale mahogany winged bookcase, 88 in. wide, fetched £71 8s.; a set of six Chippendale chairs, £68; a hall clock by Ralph Mills (*Londini fecit*), in walnut marqueterie case, 100 in. high, £60 18s; two Hamadan corridor carpets, 18 ft. × 3 ft. 1 in., £38 0s. each; and a Coalport dinner service (226 pieces), £75 12s. Musical instruments sold by the same firm included a violoncello by Joseph Guarnerius, son of Andrea, £130; and violins by J. B. Vuillaume (£60 and £40), by Nicolas Amati (£50), and by Ruggerius (£50).

Sir Walter Townley's Persian collection appeared at Sotheby's on June 29th and 30th, securing almost £6,013 for 332 lots, the highest individual price being £400, bid for a Persian MS. containing five books, and dated 1614. The famous Story Maskelyne collection of ancient gems—the property of Mr. W. E. Arnold Foster, at the time of sale—was sold on July 4th and 5th for a few shillings under £2,824 (334 lots). On July 1st, a Chinese glass picture, 25½ × 45½ in., in its original carved frame, ran up to £80 at the same rooms.

Knight, Frank & Rutley dispersed the contents of Lechlade Manor, Glos., during June, obtaining many interesting prices, among them £997 10s. for a set of eighteen Hepplewhite chairs, and £144 18s. for a Dr. Wall Worcester dessert service (34 pieces). At the Reigate Priory sale, a set of eight 18th-century English mahogany chairs were withdrawn after 640 guineas had been offered; but a Louis XVI. commode, stamped "Conrad Mauter," changed hands at 485 guineas.

A few good prices were forthcoming at the sale at Llangibby Castle, conducted by Messrs. Biscoe & Stanton: £275 was given for a rosewood cabinet with Vernis Martin panels; while £135 guineas purchased twelve Swansea dessert plates, probably painted by Pardoe junior, *circa* 1826.

The following lots were disposed of at King Street on June 30th, under the terms of the 5th Marquis of Hertford's will; they came from Ragley Hall, Alcester:—Suite of Chippendale mahogany furniture (six pieces), £3,255; pair of Old English lacquer commodes, 54 in. wide, £1,365; another, *en suite*, 58 in., £810; another, 54 in., £378; a Louis XV. parqueterie commode, 56 in., stamped J. Schmitz M.E., £630; a small oblong marqueterie table, 21 in., £535 10s.; pair of Chippendale mahogany fire-screens, the Soho banners, 23 × 22 in., £556 10s.; pair of Hepplewhite fire-screens, the Soho banners, 24 × 22½ in., £378; and a Chinese six-leaf lacquer screen, 9 ft. high, £378. From an anonymous source, a Chippendale suite of nine pieces realised £3,832 10s. Belonging to the Duke of Beaufort, and removed from Badminton, Glos., a set of eight old English lacquer armchairs, in the Chinese-Chippendale taste, was acquired by a bid of £609; while a pair of lacquer china-cabinets, 50 × 20 in., in the same taste, made £315; a lacquer bedstead in the same taste, £336; two old English lacquer knee-hole tables, 50 in. wide, £840; and an old English lacquer commode, 4 ft. 8 in. wide, £483. All these pieces were decorated in black and gold, and are illustrated in Macquoid's *History of Furniture*. A Louis XVI. commode, 46 in. wide, stamped "J. H. Riesener," from another property, scored £2,310. On July 14th, a Siena dish, 10½ in., painted with Europa, etc., which was purchased by "a gentleman" in Constantinople during the war, was put up, the hammer falling upon a bid of £819.

Stamps

A PARTICULARLY interesting stamp sale took place at the Hôtel Drouot, Paris, on June 23rd, when the world-famed and, reputedly, the largest private philatelic collection, formed by the Baron Philippe Von Ferrary, commenced to be dispersed by order of the French Government. No less than 1,009,000 francs, exclusive of tax, were required to purchase 171 lots. A vertical pair of British Guiana, 1850, 2 cents (blck. on rose, on orig.), aroused the greatest competition, as much as 210,000 francs being bid. 156,000 francs purchased a used specimen, probably unique, of Hawaii, 1851–2, 2 cents (blue); 30,000 francs, an example of Moldavia, 1858, 81 par. (blue on bluish). To all these prices must be added the 17½ per cent. Government tax.

On the previous day, £120 was secured by Harmer Rooke for a Great Britain £1 (brown, overprinted I.R. Official). Stamps sold for £30 and upwards by Puttick and Simpson during the same month are enumerated below:—

Where Issued.	Date.	Remarks.	Collection.	Price.
British Guiana...	1852	Imperf. 1 c. blck. on magenta; block of 4, large marg.; one slightly creased.	"A well-known Collector," June 8th.	£72
,, ,, ...	1856	Imperf., 4 c. blck. on magenta, large marg., dated oblit.; slight crease.	,, ,, ,,	£51

[Continued on next page.

Where Issued	Date	Remarks.	Collection	Price
British Guiana...	1852	Another, blck. on deep blue, small marg., slight thinning; unused; part gum	"A well-known Collector," June 8th.	£32
Canada ...	1851	Laid paper, 12d. blck.; cut slightly into at right, but marg. on 3 sides.	"A well known Collector," June 7th.	£53
Mauritius ...	1848	Early impert., 1d. verm. on blue paper; large marg., slight oblit.	,, ,, ,,	£63
,, ...	1848	Early intermediate, 1d. red on blue paper; slight crease at corner; large marg.	,, ,, ,,	£60
Naples ...	1860 (Nov.)	Arms, ½ tornese blue, cut close at right, defect at top; good col.; clear oblit.	Late A. A. Cammell, June 21st	£42
New Britain ...	1914 (Dec.)	On Marshall Islands. Complete unused set (13)	Late A. A. Cammell, June 22nd.	£132
Newfoundland ...	1860	1s. orange verm., good marg. and col., thinned at top.	"A well known Collector," June 7th.	£52
,, ...	1857	4d. scarlet-verm., from slightly worn plate; large marg.	,, ,, ,,	£31
Niger Coast ...	1893 (Sept.)	Sur. in violet, ½d. on half 1d., unsevered pair, *se tenant* with pair of ½d. on half 1d., with red overprint; light oblit.	,, ,, ,,	£40
Roumania ...	1858	Laid paper, 27 paras, blck. on rose; large marg.; light oblit.; slightly thinned	,, ,, ,,	£46
,, ...	1858	108 paras, blue on pink; large marg. at sides; thinned; light red oblit.	,, ,, ,,	£30
Switzerland ...	1843	Double Geneva, 5 + 5 c. on yellow-green; minute thinning; large marg.; unused; full gum.	,, ,, ,,	£84

Books

Many books of interest and value came under the hammer during June and July, while, in addition, quite a large number of valuable autograph letters and documents changed hands.

A small collection of books, the property of a lady, was offered at Sotheby's rooms on June 9th, and though consisting of only twenty-three lots, a total of £1,337 was obtained. More than a third of this amount was obtained for a magnificent copy of Blake's *Songs of Innocence and Experience*, 1789–94, the final bid for which was one of £510. The 114 water-colour drawings for Buckler & Chessell's *Castellated Architecture of England and Wales*, and the 115 drawings for their *Domestic Architecture*, made £150 and £180 respectively.

Perhaps the most important dispersal at Sotheby's rooms during June was that of a collection of printed books and other rarities formed by that omnivorous collector, the late H. W. Bruton. Many records were made, and a total of nearly £8,000 was obtained. Two Rowlandson items alone produced £2,100. These were the *English Dance of Death*, containing eighty-eight of the original water-colour drawings and nineteen unpublished drawings, which sold for £1,300; and a series of drawings, sixty eight in number, made during a tour in a post chaise to Spithead to view the wreck of the *Royal George*, for which £800 was given. The Dickens items also contributed some high prices, an unique copy of *Pickwick Papers* making £910, *Sketches by Boz*, £210, *The Strange Gentleman*, £205, and a presentation copy of Ben Jonson's *Works*, from Dickens to Miss Fortescue, £130. Mention, too, must be made of Cruikshank's *Fairy Library*, £120; Bigland's *Gloucestershire*, 1791–1889, £150, Grimm's *Popular Stories*, £100; Kelmscott's *Chaucer*, 1896, £132, and *The Sporting Repository*, 1822, £175.

At Messrs. Hodgson's rooms in Chancery Lane, on June 10th, a presentation copy of Goldsmith's *Traveller* was knocked down for £185; a presentation copy of the 1793 edition of Burns's *Poems* sold for £420; a rare tract of Capt. John Smith, of Virginia, made £150; and £170 was given for the first 250 plates for Audubon's *Birds of America*.

Early in the month of June, Messrs. Puttick & Simpson offered an interesting collection of autographs collected about a century ago, the chief item being the sign-manual of Mary I., Queen of England, for which £34 was given. At the same rooms, on the 15th, a set of first editions of Joseph Conrad's Works, 10 vols., made £65; Jane Austen's *Sense and Sensibility*, 1811, and *Pride and Prejudice*, 1813, went for £58 and £78 respectively; and a first edition of *Pickwick Papers*, in parts, realised £175. Other notable items were Dickens's *Tale of Two Cities*, in parts, £55; Egan's *Finish to Life in London*, £73; Carey's *Life in Paris*, £46; Combe's *Tour of Dr. Syntax through London*, £42; Alken's *Ideas*, £200, and Smith's *General History of Virginia*, £70.

The sale concluded with a number of Persian MSS., the property of the Nawab Bahadur of Murshidabad, Amir-ul-Omra, K.C.S.I., K.C.V.O. Six of the MSS. produced a total of £368, the chief being one executed by Ali Mohammed, *circa* 1451, which made £90.

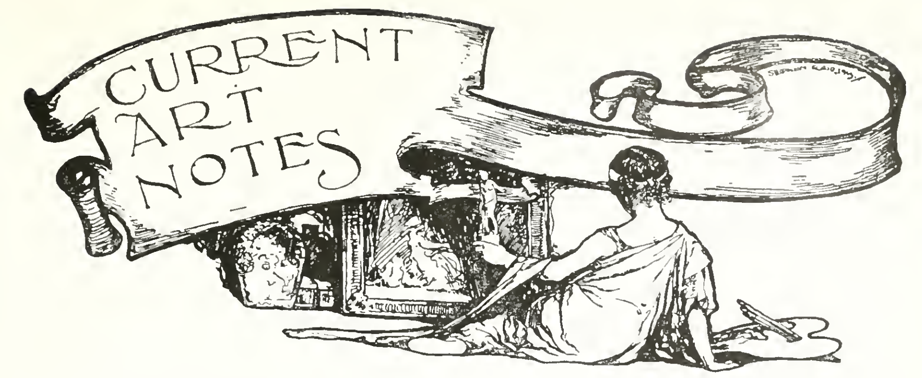
A further selection of the famous Yates Thompson MSS. and early printed books was offered at Sotheby's on June 22nd, consisting of sixteen MSS. and fifteen books, for which the remarkable total of £18,024 was obtained. Five items attained the dignity of four figures, the chief being a very early 14th-century *Lancelot du Lac*, in 3 vols., which realised £3,500.

FRANS MERCURY VAN HELMONT

BY SIR PETER LELY

In the National Gallery





A Lely for the National Gallery

THERE are two chief types of Lely ; the Hampton Court " Beauties " represent one, the Greenwich Admirals the other. The former are painted with as delicate and finished a technique as one could wish—silken stuffs, fruit, and perfectly personal skin are handled with appropriate subtlety. The best of the Admirals, on the other hand, are painted ruggedly, with equally appropriate technique. The portrait of *Van Helmont*, just acquired by the National Gallery, is of the latter type. It synchronises with both of the series named, belonging to the mid or later 1660's. It is just the kind of Lely the Trustees should have got, in that it shows the master on his best level, at a pitch where he fully holds his own even in the National Gallery. At his best, Lely was as fine a technician as Van Dyck, and in this *Van Helmont* he is Van Dyck's equal as regards characterisation. That is to say, he renders his sitter's somewhat harsh and sinister personality quite as impressively as the Fleming would have done. Frans Van Helmont, son of the famous J. B. Van Helmont, the chemist and physician, had a various reputation in his day ; he practised alchemy and metaphysics and dabbled in the occult. His patroness and, apparently, disciple was Anne Finch, Countess of Conway, of Ragley Hall. For her he edited a work on the *Transmigration of Souls*, and performed another service, as is inscribed on the portrait. When she died, her husband, Lord Conway, was in Ireland, and to preserve her body till his return, Van Helmont treated it with spirits of wine, covering the coffin with glass. She died February 23rd, 1678, and was buried at Arrow, April 17th, 1679. Dugdale (second edition, vol. ii., page 851) records this in his *Warwickshire*. The Conway estates passed to the Seymour family, and with them Ragley and this portrait, which came up at Christie's on July 1st (see " In the Sale Room "), with other of the Marquis of Hertford's pictures. The portrait measures $48\frac{3}{4}$ in. by $39\frac{3}{4}$ in. C.H.C.B.



PORTRAIT OF LAURENT FROIMONT
ASCRIBED TO ROGER VAN DER WEYDEN

Other Interesting Additions to the National Gallery

A SHORT time ago one of the most famous pictures in England passed to an American owner. This was the *Bacchanal*, or *Feast of the Gods*, at Alnwick, begun by Bellini and finished by Titian, as a companion picture to his still more famous *Bacchus and Ariadne*, in the National Gallery, and the two similar canvases at Madrid. These works a century later did much to form the style of Nicolas Poussin ; indeed, at Edinburgh there existed a full size copy by Poussin of the Alnwick picture. This copy, by the kindness of the Trustees of the National Gallery of Scotland, has

now been deposited on loan at Trafalgar Square and will be on view there in Room XX. An illustrated note on the Alnwick picture appeared in The Connoisseur (February, 1917).

Millais's portrait of his friend, *Mrs. Louise Jopling* (*Mrs. Jopling Rowe*), painted in 1879, has been presented to the National Gallery by Mr. Lindsey Jopling, and is now hung in Room XXII. As stated in our July issue, this fine work was recently exhibited at Kensington Town Hall under the auspices of the local Committee of Civic Art.

Grosvenor Galleries

The third exhibition of the new series at the Grosvenor Galleries (51a, New Bond Street, W.1) reverted to the type of the first, though without attaining an equally high standard. Too many of the pictures recalled the proverbial "curate's egg," lacking, as Mr. George Moore said somewhere, "unison and totality of effect"—for the display to be entirely successful from an artistic standpoint. Not even Sir William Orpen's composition called *Sowing New Seed for the Board of Agriculture and Technical Instruction for Ireland* can be exempted from this stricture. Had it not been the centre of something suspiciously resembling a *cause célèbre*, this painting would probably have drifted into the limbo of forgotten works. Exhibited at the New English Art Club in 1913, it was purchased for the National Art Gallery of South Australia, where, however, it does not seem to have elicited the unqualified approval of certain visitors to that institution, one of whom actually went so unpardonably far as to deface portions of the composition. Finally, the artist consented to take back the picture, sending, in exchange, a version of his portrait of *Marshal Foch*. "Sowing the Seed" is an allegory, or, more correctly, a satire which would be more appropriate to the cartoon page of a magazine than to a painting intended for permanent decorative purposes. It is not without fine passages, the two figures of little long-bodied babies being poetically imagined and ably expressed, but most other portions, such as the gauchely sentimental countenance of the nude girl, or the caricaturish effigy of the red-bearded, black-cloaked man in the background, are altogether too "clever" to be convincing.

Several well-known painters, including Mr. Augustus John (in his oil sketch of *Two Romany Women*), were represented by strictly mediocre work. Exceptions were two male portraits: Mr. Oswald Birley's *Lt.-Col. Colin Campbell*, and Mr. Glyn Philpot's *Man in black and white*, the latter of which was previously exhibited at the Modern Portrait Painters', but which thoroughly repaid renewed inspection. Mr. Birley's dignified and scholarly performance was entirely free from that banal representation which offends the eye in numerous "khaki portraits," the colour of the uniform being treated with a rare discretion.

Practically the sole subject picture deserving favourable comment was *The Good Samaritan*, by Mr. Vivian Forbes, which, if not crowned by complete success in the execution, was nevertheless invested with a spice of originality. The same artist's *Still Life* (No. 2) embodied a remarkably veracious piece of painting in the portrayal of a dish clout cast across a chair-back. Other still life or flower pieces of merit were Miss Fairlie Harmar's vigorously handled *The Sideboard*, Miss E. Q. Henriques's *Still Life with a China Figure*, and Miss Emily Court's *Silver and Blue*.

Generally speaking, however, the landscape and marine painters made the bravest display. Two or three of Mr. J. McBey's scenes brought pencil to catalogue, the pick of them being probably *A Town in Spain*—an atmospheric, heat-drenched glimpse of towers and domes with a dusty huddle of hooded carts forming a note of interest in the foreground. *Sundown, Ardtornish*, a harmony in brown, yellow, and blue, by Mr. D. Y. Cameron, and *Arran Meadow*, an almost iridescent splendour of subtly blent hues, by Mr. C. H. Collins Baker, were each specially noteworthy in their respective *métiers*. Miss Alice Fanner's *Yachts racing in the Downs*—an able and vitalistic picture—had the honour of being the best seascape in the collection; while mention must also be made of *Very Early Morning—Spring*, a conventionalised but suggestive work by Mr. A. Gwynne Jones; *Clouds and Smoke*, an impression by Mr. A. St. John Partridge; *The Holiday House*, a sketch by Mr. Charles Sims; and *The Landslip*, rather reminiscent, in its richly variegated hues, of some Eastern shawl, by Mr. Alfred Hayward.

In the drawings section, one is tempted to award the palm for a figure study to Miss E. Granger-Taylor, and for a view to Mr. J. Frederick Wilson: the former's *Study of Sleeping Girl*, though little more than a "Note," being executed with marked sympathy and refinement, and the latter's *Liverpool Street Station, June, 1921*, revealing a decision and a strength of tone more common to works of the old water-colour school than they are to-day. The following drawings were all of interest:—*Red Roofs, Wales*, by Mr. Sidney Evans; *The Factory, Manningtree*, by Mr. W. P. Robins; *The Oak Wood, Ludlow*, by Mr. A. E. Vokes; *The Villa Medici, Rome*, and *Alterations of the Piazza Venezia, Rome*, by Mr. Muirhead Bone; *Rouen*, by Mr. W. T. M. Hawksworth; *Lady playing a Guitar*, by Mr. Augustus John; *The Temple of Pallas, Rome*, and *The Forum, Rome*, by Mr. William Monk; *Head of a Girl*, by Mr. George Clausen; *Landscape near Ely*, by Mr. David Muirhead; and *Dark Days in Ireland*, by Mr. A. St. John Partridge.—F. G. R.

The Modern Art Society

It is a matter for the conscience of the Modern Art Society to decide whether it was completely justified in arranging an exhibition of Austrian etchings and engravings when so many British artists are experiencing the pinch of necessity. The most cogent argument *pro* the scheme seems to have centred in the theory that our own engravers would benefit by the interchange of ideas thus afforded to them. The exhibition which was held at the building of the Medici Society (7, Grafton Street, W.1), under the auspices of the Society of Friends' Relief Committee, contained some excellent work, and thoroughly repaid the trouble of a visit, but one doubts whether it transcended the efforts of our own men. Leo Frank's *Landscape*, woodcut in colours, although rather imitative of a water-colour drawing, was ably composed and carried out, while Jakob Glasner's *The Person*, a study in the same medium of sunshine and shadow, was particularly limpid in its tones. Effective etched figure subjects by Oskar Stoessler, and some street scenes by

Max Pollak, at once more sympathetic and less pretentious than some of the same artist's portraits of dancers, were also notable.

Reproductions from Mr. Munnings's "Belvoir Hunt" Pictures

THE conspicuous success attending Mr. A. J. Munnings's exhibition, at the Alpine Club Gallery, of "Pictures of the Belvoir Hunt," has inspired Messrs. Frost & Reed, Ltd. (Albany Court Yard, Piccadilly, and 8, Clare Street, Bristol), to issue a set of colour-facsimiles after some of the most popular subjects. The selected compositions are four in number: *Taking Hounds to Cover—The Belvoir Hunt; Horses Exercising—A December Morning; A Hunting Morning at the Kennels;* and *The Belvoir Point-to-Point Meeting on Barrowby-Hill.* It is anticipated that the set will be ready for issue in November. The extraordinary vitality of Mr Munnings's conceptions, and the remarkably vigorous technique with which he has expressed them, should ensure an international popularity for Messrs. Frost & Reed's plates, which will themselves doubtless display the taste and veracity that one is accustomed to associate with this firm's productions.

A Bernini for the Nation

AT the Beau Desert sale, the Victoria and Albert Museum acquired the very beautiful and interesting bust of an Englishman, Mr. Baker, by Bernini, which is probably the only authenticated example of his work in marble outside Italy, except the sumptuous portrait of Louis XIV. at Versailles. Mr. Baker, of whom nothing else seems to be known, was apparently the messenger charged to convey to Rome in 1636-7 the triple portrait of Charles I. by Van Dyck (now in the National Gallery), from which Bernini made his bust of the King, which unfortunately perished in the fire at Whitehall, as Mr. Lionel Cust has shown. But the "head and busto of Mr. Baker, in white marble, by Cavalier Bernini," came



SOUP TUREEN, BEARING BUCKINGHAM AND CHANDOS ARMS PART OF A SERVICE SOLD AT THE SALE AT STOWE

into the possession of Sir Peter Lely during the sculptor's lifetime, and figures in his catalogue. At his sale in 1682, two years after his death, it was bought by the Earl of Kent, and it may be traced through a long line of illustrious English collectors, including Lord Hardwicke and Lord Cowper, down to its last owner, Lord Anglesey. Horace Walpole, in his *Anecdotes*, speaks with enthusiasm of the bust, then in the possession of Lord Royston (afterwards the second Earl of Hardwicke), stating that it was reckoned preferable to that of the King. "The hair," he writes, "is in prodigious quantity, and incomparably loose and fine; the point-band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the King's Bernini received a thousand Roman crowns."

The acquisition of this bust, hitherto almost unknown, is of the utmost value for students of art in this country. Few would now deny the extraordinary power shown by Bernini in his portrait busts; and if in his head of Innocent X. at Rome he challenges and sustains a comparison with Velazquez, in this brilliant portrait of an Englishman of the time of Charles I. he shows himself a formidable rival to Van Dyck on his own ground. The bust is now temporarily on view between the pillars of the Central Hall,

facing the main entrance of the Museum; it stands on a handsome English pedestal dating from the middle of the eighteenth century.

The late John Ernest Breun, R.B.A., 1862–1921

Like his father (the late John Needham Breun, otherwise known as the Duc de Vitry), Mr. J. E. Breun, the portrait painter, who died on July 8th, at Follington House, Follington Park, used a foreign title—that of Comte Jean de l'Hopital. Born on November 27th, 1862, J. E. Breun went first to a London private school, and thence to study art at South Kensington, where he won a bronze medal for drawing from the nude. At the Royal Academy Schools, he carried off no less than four of the highest silver medals offered for portrait painting and best copy of an oil-painting (1881), second best drawing from the nude (1882), and best "life" drawing (1884), in addition to an extra medal awarded for a painting of the nude (1884), and a first prize of £50 for the best set of six drawings from the undraped figure, two years previously. By this time he was already a London exhibitor, having made his public debut in 1879. In 1882, his *Head of a Persian* secured a position at the Royal Academy, to which he contributed, on and off, for a considerable period. He was then already ensconced in his studio at 4, Greek Street, Soho—an address which he retained to the last. In 1892, the Paris Salon conferred a gold medal on his picture, *Cold Steel*, while, in 1895, the Royal Society of British Artists gathered him into its fold.

Mr. Breun also exhibited at the R.I., R.O.I., Liverpool, Glasgow, and at the R.H.A. Among many, the portraits painted by him of well-known persons were *Maj.-Gen. Sir Redvers Buller* (1885), *Earl of Stamford* (1896), *Dr. W. G. Grace*, *Adelina Patti*, and *Princess Victoria of Wales*.

The Society of Pewter Collectors

The following account of the Society's summer meeting is contributed by the President, and gives a resume of what, to those who were able to be present, will stand out as two red letter days in its annals:—

"The summer meeting at Taunton (on June 20th), and the subsequent visit to Bristol on the 21st, were of the most enjoyable description. The Londoners, Messrs. Churcher, Cooke, and Yeates, found Messrs. Bradbury, Charbonnier, and Major Richardson already at Taunton, and were joined at the Museum by Mr. Herbert Bolton (Director of the Bristol Museum) and Mr. Cotterell. Mr. St. George Gray, the Curator of the Taunton Castle Museum, had made every arrangement for their comfort, and, with Mr. Charbonnier, afforded every facility for viewing the fine Charbonnier collection, and the other pewter specimens, at close quarters.

"At six o'clock the business meeting of the Society was held at the County Hotel, after which the following members and friends dined together:—Mr. W. G. Churcher, President; Mr. A. B. Yeates, Vice-President; Mr. Howard H. Cotterell, Joint Hon. Secretary; Messrs. Bradbury and guest, Charbonnier, Cooke, Major Richardson, and Mr. St. George Gray as guest of our Society.

"After the health of the King had been duly honoured, the President proposed 'Continued success to the Somerset Archæological and Natural History Society,' and in expressing the gratitude of the members of the visiting Society for the consideration and hospitality extended to them, coupled with it the name of Mr. St. George Gray, its distinguished representative, the toast being enthusiastically received. Mr. Gray responded in a most interesting speech on Taunton, his Society and its wide antiquarian activities. Mr. Cotterell then read a paper on 'Allotropy, or the Tin pest,' which was listened to with keen appreciation. He adduced convincing evidence that many of the defects that develop in old pewter specimens are due to damp and cold, mainly the latter.

"On the morning of June 21st, Messrs. Churcher, Charbonnier, Cooke, Cotterell, and Yeates proceeded to Bristol, and were received at the Museum by Aldermen Eberle and Boyd, the Chairman and Vice-Chairman of the Museum and Art Gallery Committee, and Mr. Herbert Bolton, the Director, who assisted members in examining in detail the small but interesting collection of Bristol and other pewter, and other objects in the Museum.

"After a lunch provided for our members in the Museum, the Committee of the Museum and Art Gallery presented each member with a copy of Mr. Cotterell's *Bristol and West-Country Pewterers*, which he had written as one of the 'Handbooks' to the Museum. Aldermen Eberle and Boyd and Mr. Bolton conducted the members to the Red Lodge, an ancient house acquired by the Bristol Corporation, and now in the occupation of the 'Bristol Savages'—an artist Society—where the fine buildings, panelling, and appointments were inspected and very much admired."

The President suggests that it would be a graceful indication of appreciation of the kindness shown if, say, before Christmas, they could assist in augmenting the admittedly small collection of Bristol pewter in the Museum by contributing a few items of local manufacture, especially by craftsmen not represented there.

Water-colours at West Hartlepool

A highly interesting loan collection of British water-colours, illustrating the rise and progress of the art, was chosen to inaugurate a new room at the Gray Art Gallery, West Hartlepool. A number of drawings was lent by the Victoria and Albert Museum, with Mr. M. H. Horsley, J.P., as the other principal contributor. Among the earlier exponents of the art represented were F. Barlow, P. Sandby, Stothard, the Serres's, Wheatley, J. R. Cozens, H. Alken, Reinagle, Turner, Crome, Cotman, the Varleys, D. Cox, S. Prout, Wilkie, and De Wint; but one was glad to see that a number of the great "little" masters were also included—men like Henry Bright or T. S. Boys, who will one day be recognised as the geniuses that they undoubtedly were. Several living artists were also placed, among them Messrs. Gerald Ackermann, Francis Dodd, W. Russell Flint, George Clausen, and James Clark. The two drawings by the last-named were of peculiar local interest, since the artist, who is a native of the place, executed the well-known painting of the

Bombardment of the Hartlepools, which was presented to the borough by Mr. Horsley, and hangs in the Council Chamber. The exhibition at the Gray Art Gallery appears to have been selected with a care and discrimination necessitating a vote of thanks to the Director, Major J. A. Louis Downey, D.S.O., F.L.A.

Meare Lake Village

AFTER seven years' cessation, the excavations at the Meare Lake Village, near Glastonbury (Shapwick and Meare are the nearest railway stations), was resumed by the Somersetshire Archæological and Natural History Society on August 29th, and will be continued for three weeks (exclusive of the filling-in). The work is under the direction of Dr. Arthur Bulleid and Mr. H. St. George Gray, who have worked in double-harness at the lake villages for a number of years. The antiquities discovered in past years at Meare are exhibited in the Somerset County Museum at the Society's headquarters, Taunton Castle, while those from the Glastonbury Lake Village (described in two royal quarto volumes) are to be seen, for the most part, in the museum at Glastonbury. There is a good deal of expense attaching to this work, besides the labour of about eight men. The money in hand is quite insufficient for the work contemplated, and donations will gladly be received by Mr. St. George Gray at the Somerset County Museum, Taunton.

Rearrangements at the Victoria and Albert Museum

THE Museum has recently succeeded in acquiring the very important and valuable bedstead in black and gold lacquer which formed one of the most interesting features of the recent sale of the Duke of Beaufort's furniture from Badminton. This bedstead is perhaps as good an example as exists of the Chinese mode which was so successfully used by Chippendale and his contemporaries in the middle of the eighteenth century. For the present it has been placed in Room 57, in which also David Garrick's bedroom furniture is exhibited.

The Department of Woodwork is at present being rearranged, with the object of giving more space especially to the English furniture, which has hitherto suffered from unavoidable congestion. Room 58 has now been cleared almost entirely of the foreign examples recently exhibited therein, and the whole of this floor will ultimately be devoted to British work.

The dolls' houses and miniature models of old furniture (which date back upwards of two centuries) have now been assembled temporarily in the West Hall.

Notes from Italy

IN a recent and important exhibition in the Pesaro Gallery of Milan, the scenes of the high alps and their valleys, painted by Professor Giuseppe Carozzi, exhibited beside the charming flower studies of his wife, Adele Carozzi, were an interesting feature. Carozzi is an enthusiast for his art, especially in these studies of the snow-clad peaks, which he approached at first under the strong influence and attraction of Segantini, and probably also of Carcano, that veteran of the Milanese school, and of Fontanesi. We give an illustration of one of these mountain studies which appeared in the exhibition.

The exhibition, which opens in September at the Galleria Pesaro in Milan, of modern Italian art, promises to be of great interest. S.B.

Brussels Art Notes

A FORMAL ceremony, attended by H.M. the Queen of the Belgians, was performed at the Musée Royal des Beaux-Arts of Brussels, when the portrait of Laurent Froimont, ascribed to Roger Van der Weyden, the gift of Italy to Belgium, was hung in the galleries. Excellent addresses were delivered, and a large crowd, in spite of the holidays and the hot weather, gathered to admire the small but valuable exhibition of similar works organised on the occasion.

It will be remembered that Belgium had presented Italy with a large canvas, painted by Paolo Veronese, for one of the ceilings of the Ducal Palace of Venice. This beautiful picture was long kept at the Brussels Museum, where it had been sent by Napoleon.

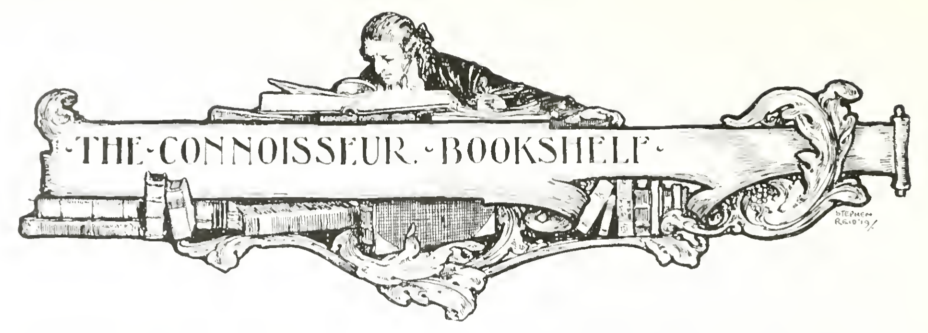
The gift of the portrait of Froimont has been made by the Italian Government in acknowledgment of the restoration of the Veronese panel to its former place. The portrait formerly belonged to the *Academia* of Venice, where, for a long time, it bore the name of another early Flemish master, Hugo Van der Goes. Now there is little doubt that the name of Roger Van der Weyden, also called Roger de la Pasture, is right. The beautiful portrait of a *Knight with an Arrow*, belonging to the Brussels Gallery, and the portrait of *Philip de Croy*, borrowed from the Antwerp Museum, seem very likely to have been painted by the same hand. Another picture lent by the principal church of Louvain, and a few works already at Brussels, make an adequate surrounding to the portrait. Specimens of wood-carving, tapestries, and furniture of the same period complete the picturesque framing of the new treasure.—P.L.

The Stowe Dinner Service

AMONG the most coveted lots in the Stowe sale was the historic dinner service, decorated with the Buckingham and Chandos arms, which fell to Mr. J. Rochelle Thomas's bid of 925 guineas. The service, which bears the Barr, Flight and Barr mark, consists of 165 pieces in all, a substantial addition having been made to the 82 originally catalogued. Perhaps the most splendid in the world, this service has been used by scores of historic personages, including their Majesties the present King and Queen, King Edward VII. and Queen Alexandra, Queen Victoria and the Prince Consort, King William IV. and Queen Adelaide, Alexander I. of Russia, the Duke of Wellington, and Benjamin Disraeli. A detailed account of the Stowe sale will appear in our next issue.

Lectures on Fourteenth-century Art

PROFESSOR DEARMER will give a course of lantern lectures at King's College, Strand, on Fourteenth-century Art. The lectures, which will be open to the public without ticket, will be at 5.30 on the Wednesdays in term, beginning October 12th.



"The Russian Ballet in Western Europe, 1909 1920," by W. A. Probert. Limited to 500 copies. (John Lane. £6 6s. net)

Though one might hesitate to assert that no more finely mounted work than the above sumptuous volume has been issued from the Bodley Head—for the artistic works published by this well known house are legion—it at least may be said that the colour-plates it contains represent the high-water mark of process reproduction. The gorgeous, almost barbaric, splendour of the originals is superbly suggested, and they form a most beautiful record and memento of the most striking phase of modern Russian art. As Mr Probert points out: "The story of Russian painting since the accession of Peter the Great is one of systematic neglect, that persisted until a few years ago." A succession of rulers had persisted in the attempt to adapt Russia to the social, commercial, and artistic standards of Western Europe, with the result that the native traditions which did not conform with these were ignored and neglected. Russian national art forms a link between the West and the East, partaking of the characteristics of both. The attempt to divert it entirely in a Western direction met with only a limited measure of success; it was not a national movement, being centralised in St Petersburg, a half-foreign city, instead of Moscow, the true centre of Russian life. The revival of art in conformity with native traditions is of comparatively recent origin. It was preceded by the glorious outburst of literature and music, which revealed to Western eyes that modern Russia possessed an æsthetic personality as original and potent as that of her more cultured neighbours. Only in painting and sculpture did it appear to be dormant. In 1899, Serge de Diaghilev attempted to stimulate the artistic susceptibilities of his country by the publication of *Mir Iskusstva* ("The World of Art"), a magazine, which cost its promoters about six times the price at which it was retailed. It exploited the national art, hidden away in cathedral, monasteries, and isolated country houses, the more inaccessible because of the vast area over which they were scattered. *Mir Iskusstva* was continued until 1904, and was the means of calling the attention of Russians to their forgotten patrimony. Diaghilev did not neglect living painters; "he organised a series of annual exhibitions in which his countrymen found themselves for the first time side by side with the representative painters of other countries." Their success induced him in 1906 to promote an exhibition in Paris of Russian painting and sculpture; but it was only moderately well received, in spite of the political influence brought to bear in its favour. Diaghilev was in no way dismayed at the failure. He knew that the Parisians approved of Russian music, so he organised a new scheme in which composers and painters should take equal share. "In Russia alone it was reckoned a great honour for a painter to have the mounting of a play, an opera, or a ballet entrusted to him—a different position from either in this country or France, where orthodox artists do not concern themselves with such things." Diaghilev formulated the theory that a theatrical production could only claim recognition as a work of serious art if it were the result of the association, on equal terms, of the arts of literature, music, and painting. To exemplify it, he brought out, in 1908, Pushkin's *Boris Godounov* at the Paris Opera; the "virility and the dramatic intensity of Moussorgský's music and the poetry of Golovin's setting" produced an overwhelming effect, to which the work of the painter had substantially contributed. His triumph ensured a recognition of the superb beauty of Russian painting and design employed in connection with the theatre. In the following year Diaghilev more than repeated his triumph by introducing the Russian ballet, in the mounting of which he brought forward three new painters—Alexandre Benois, Korovin, and Leon Bakst. The work of the last-named eclipsed that of the others in popular estimation, and his name became inseparably connected with the Russian ballet. Various other Russian artists were introduced by Diaghilev, who also employed the brushes of various French artists. Mr Probert gives an appreciative but discriminating account of their successes, chequered here and there with comparative failures. He also devotes some interesting chapters to the careers of Diaghilev and those of the musicians and dancers who assisted in his productions; but on these one must not linger, even though they are illustrated with excellent collotype reproductions of the portraits of the leading personages taken from pictures by artists of European reputation. Good as these are, they are overshadowed in interest by the superb facsimiles in colour from the original designs for the scenery and costume of the Russian pieces. Eight full-page reproductions, each well worthy of framing, give a vivid idea of the barbaric splendour of the coloration of Bakst, and the wonderful originality of his conceptions. One does not quarrel with the fact that the selection includes only designs for costumes, for his scenic designs, interesting as they were, would have lost much by being

reproduced on a small scale. Very fine, too, are the illustrations after Ivan Fedorovsky, about whom Mr. Probert is able to tell us very little, though his work for the Russian ballet shows that he must have been an artist both of experience and talent. Benois, Golovin, Gontcharova, Larionov, Roerich, and Soudekine, are all well represented, though it must be confessed that their productions hardly equal those of Bakst. The coloration is less sumptuous, their naiveté more forced, as though their artists were trying to attain by conscious effort what he had arrived at at once with spontaneous ease. The same remarks apply with even greater force to a number of the drawings by French artists. Deram's scene, *La Boutique Fantasque*, has the clumsy execution of a child without the latter's naivete, and is unpleasing in colour. Picasso is good only in his vigorous studies of figures, which, however, entirely conform with orthodox traditions. Sert alone shows himself a serious rival to the Russian artists on their own ground, and even he is thoroughly Occidental in his style. The great charm of Russian art lies in its mixed European and Asiatic inspiration. Its Oriental elements are not borrowed, but are racy of the soil which gives them birth, and in the exuberance of their colour and barbaric splendour of their design, they show a marked distinction from the more chaste and subdued arts of Japan and China. It is not the Asia known to the tourist that they suggest, but the Asia of the Arabian nights, weird, occult, but always fascinating.

"Catalogue of the Acropolis Museum," Vol. II., by Stanley Casson; with a section upon the Terra-cottas, by Dorothy Brooke. (Cambridge University Press. 36s. net)

The issue of the second volume of the *Catalogue of the Acropolis Museum*, like that of so many important art publications, has been greatly delayed because of the war. It had already been sent to press a month before hostilities commenced, but even now—seven years later—it is only through the kindness of the Cambridge University Press and the Hellenic Society that the publication has been made. It has perhaps gained by the delay, which has enabled Mr. Casson to revise the MSS. of the catalogue. With the aid of publications subsequent to July, 1914, the notes and other information are thus brought fully up to date. The catalogue deals with the sculptures and architectural fragments, and with the exception of the section on terra-cottas, by Mrs. J. R. Brooke (Miss Dorothy Lamb), it has been wholly compiled by Mr. Casson. The identification of the objects described must have been a work of extreme difficulty, as such a large proportion of them are fragments, and the remaining portions of the pieces to which they formerly belonged are often located in other and far-distant museums. Among the items of special interest to English readers are the fragments from the sculptures of the Parthenon, of which the most important surviving portions are now in the British Museum. Carrey's drawings executed in 1674, a quarter of a century anterior to the building being bombarded by the Venetians, have furnished the most complete guide for the reconstruction of these, but even in this artist's time many portions of the building were in a ruinous state, and the fragments collected in the Acropolis Museum have enabled many fresh details to be reconstructed. Of some features, notably of complete slabs of the frieze, the Acropolis Museum contains perhaps finer examples than those in the British Museum. The value of the original portions of the Parthenon decoration in the former institution has been largely augmented by the casts taken from other portions in the latter, the combination of the two allowing substantial portions of the pediments and friezes to be reconstructed. Other notable features of the Acropolis collection are the sculptures from the Balustrade of the Temple of Athena Nike and the Frieze of the Erechtheum, both works—the latter more especially—being in a fragmentary condition. Besides these, there are numerous sculptures, not forming organic parts of buildings on the Acropolis, and various architectural parts and inscriptions, many of which are of great interest. Unfortunately, the heavy expenses of publishing have compelled the reduction of the number of illustrations in the catalogue, and also curtailed their proportions, so that the majority of them are only sufficiently large to give a general idea of the pieces reproduced, and throw little light on their details. Both Mr. Casson and Mrs. Brooke have done their work in excellent style, and the general introduction to the volume by the former is most lucid and interesting. The catalogue will be of the greatest value to all students of Greek sculpture and history.

"The Life, Correspondence, and Collections of Thomas Howard, Earl of Arundel," by Mary F. S. Hervey. (Cambridge University Press. £3 3s. net)

It is much to be regretted that Miss Hervey did not live to see the issue of her longest and most important work. Daughter of Lord Alfred Hervey, and granddaughter of the first Marquess of Bristol, she came of a family who have been long distinguished for their love of literature, and over twenty years ago began to make a name for herself in the domain of artistic research. Her identification of the two personages shown in Holbein's *Ambassadors*, and her subsequent monographs on Gherlack Flick, Felix Chrétien, Haunce Eworth, and other early painters and their works, bore witness to her indefatigable research in the annals of early art, and her present work—by far the greatest task that she had undertaken—was the crowning achievement of a life largely given over to one of the most recondite and least rewarded spheres of literary effort. The subject of Miss Hervey's memoir, Thomas Howard, eighteenth Earl of Arundel, grandson of Thomas, fourth Duke of Norfolk, and son and heir of the latter's eldest son, Philip, was born in 1585, when the fortunes of the house of Howard were almost at their nadir. The titles and estates of his ancestors were forfeited, and he himself, though styled Lord Maltravers by courtesy, was merely a commoner in the eyes of the law. His mother, a devout Catholic, was allowed a small income from her own sequestered property. Maltravers appears to have been educated at Westminster School and Cambridge, and to have arrived at manhood with broad and moderate views on politics and religion. James I., when he came to the throne, restored to him his father's titles, including the Earldom of Arundel

and he mended his fortunes by his marriage to Lady Alethea Talbot, daughter and ultimately sole heiress to the wealthy Earl of Shrewsbury. Arundel, the holder of the oldest earldom in the kingdom, and possessing moral claims to the Duchy of Norfolk, which there was much likelihood would ultimately be conceded by the king, was a personage of considerable importance, and held at various times offices consistent with his high rank and position; but though the author describes his political career with great minuteness, generally taking her facts from original letters and documents, it must be confessed that he makes no great figure as a statesman. Arundel's great claim to fame is as enlightened connoisseur and collector. He was practically the first of his kind, and may be said to have inaugurated the fashion followed by so many generations of Englishmen of accumulating in their own homes the finest art treasures procurable on the Continent. His wife participated in his hobby, though she did not always see eye to eye with him in the choice of examples. Besides accumulating the well-known collection of marbles associated with his name, Arundel formed a magnificent collection of pictures and other objects of art. His favourite artist appears to have been Holbein, and he spared neither pains nor expense to secure choice examples of his work. But he was omnivorous in his tastes, appreciating the Italian school almost equally as that of the Dutch or German, and always revealing himself as a true connoisseur. With artists of their own time, Arundel and his wife maintained most happy relations, and among those with whom they came into close contact were Inigo Jones, Rubens, and Van Dyck, as well as a number of lesser celebrities. Miss Hervey's book furnishes a number of items of fresh information concerning these men and their works, and will be of the greatest value to art students of the period. Her own labours have been supplemented by those of Dr. Williamson and Miss Constance White, the former having ably carried out the arduous task of revising and preparing the work for press, and the latter acting as Miss Hervey's assistant during her lifetime. The book is well indexed, and contains a number of illustrations, chiefly portraits from contemporary pictures. Altogether it is a work of great historical value, which no student of its period can afford to ignore.

"A.B.C. Auction Sales Record: A Guide to the Value of Old English Silver," compiled by J. Abbey. (Stanley Paul & Co. 5s. net)

The utility of a guide to the current prices of old English silver is so apparent that one wonders that no attempt has been made to compile one before. Mr. Alfred J. Abbey's handy little volume will be a boon to collectors and dealers, the more especially as his expert knowledge has enabled him to give all essential particulars of the pieces recorded, including full details of style, ornament, date and name of maker, and yet so to condense their descriptions as to bring his book within manageable compass, and spare his readers the task of toiling through superfluous or extraneous matter. Mr. Abbey's record covers from March, 1919, to December, 1920, and contains a carefully compiled list, with descriptions and prices of all the rare and fine examples of silver sold at Christie's during this period, as well as an adequately representative selection of the commoner pieces. Altogether particulars of over 1,500 lots are noted, and the reader will find among them types of practically every class of silver in which he is likely to be interested. The items are classified under article headings, arranged alphabetically; that is to say, teapots, tankards, waiters, salvers, etc., are each grouped together according to their kind in separate lists, which are rendered more easy of reference by a good index. The sections are further subdivided according to the period or style of the pieces described, so that all the items belonging to each variety will be found together. Printed in bold, clear type, with prominent headings and most handily arranged, the book should prove an invaluable pocket companion to all those who have frequent occasions to buy or value old silver. The only points that appear to be susceptible of improvement in a future issue are that the sales of other auctioneers besides Messrs. Christie should be included in the record, and the date of sale recorded of every piece listed, instead of being given only when the item appeared in an important sale.

"Modern Tendencies in Sculpture: the Scammon Lectures for 1917," by Lorado Taft. (The University of Chicago Press, Chicago, U.S.A. $5.00 net)

Four of the six lectures delivered by Mr. Lorado Taft to the Art Institute of Chicago form a frank survey of the recent sculpture of the Old World by a distinguished critic belonging to the New. The remaining lectures deal with American work, and are conceived in a more eulogistic and less critical vein. The American standpoint is more conservative than the European, and the recent developments in sculpture which have evoked such turmoil in England and on the Continent appear to have evoked few echoes in the Western Hemisphere. Mr. Taft shares the conservative instincts of his countrymen, and his comments on European work are perhaps the more valuable on that account. The first lecture is devoted to Rodin, and forms a sound critical summary of the great Frenchman's work, taken from the standpoint of a few years back. The lecturer gives abundant discriminating praise to its earlier manifestations, but hardly treats his later examples with sufficient seriousness, for though one may not approve of such of the sculptor's creations as the *Centauress* or *The Dream*, they can hardly be lightly dismissed as "clap-trap." The two lectures respectively devoted to recent French and German sculpture constitute a comprehensive survey of the modern work in these countries, written obviously from first-hand knowledge, and showing a full and intimate acquaintance with the subject. The lecture on "Recent Sculpture in Various Lands" which include the British Islands, Holland, Belgium, Scandinavia, and Servia, is not so satisfying, and one feels that the writer has been hampered not only by want of space, but also by only possessing a superficial acquaintance with the more recent work done in these countries. Thus he is content to dismiss Epstein—who, whether one admires his efforts or not, must be considered as the most potent and original personality among the British sculptors of to-day—with the briefest mention, while none of his work is illustrated. Augustus Saint-Gaudens, the well-known American sculptor, is the

subject of a separate lecture couched in somewhat over-eulogistic terms; and the same fault may be discerned in the lecture devoted to "Recent American Sculpture." The writer, indeed, appears to have unconsciously adopted two standards of criticism in regard to American and European work, treating the latter with outspoken frankness, and the former with great circumspection. The book, nevertheless, forms both a well-informed and scholarly record of modern Occidental sculpture, the more valuable in that it is profusely illustrated, and the subjects chosen for representation give an almost complete idea of the recent manifestations of the art.

"More about Unknown London," by Walter George Bell, F.R.A.S. (John Lane. 6s. 6d. net)

Mr. Walter Bell's supplementary volume of essays on "Unknown London," if equally fascinating as its predecessor, fails to endorse its title to the same degree. Some of the themes on which he writes, such as "The First Naval Despatch"—a letter from Edward III. describing the battle of Sluys—and "Anne Boleyn's Letter" to Henry VIII., a document on whose authenticity the writer commits himself to no definite opinion, are of national rather than metropolitan interest; while Dr. Johnson's house in Gough Square, "Oliver Goldsmith's Last Home" in Brick Court, and Gogmagog and his fellow-giant Corineus in the Guildhall, are features of London familiar to every tourist explorer. On these two great effigies, fashioned by Richard Saunders in 1708, at a cost of £70, Mr. Bell casts appreciative eyes, evidently disagreeing with Maitland's strictures on them. The latter, writing in 1739, urged the citizens of London "for their Honour . . . to remove the said disgraceful and ridiculous figures; and not by suffering them to remain, continue obnoxious to the Censure of Foreigners." In other essays, however, Mr. Bell generally trenches on less familiar ground, and he is always able to bring a wealth of archæological knowledge and quaint and forgotten lore on every subject on which he treats. From first to last, every page of the book is replete with interest, and few readers will be able to take up the volume without dipping deeply into its fascinating contents.

"Walker's Quarterly, No. 3: Charles Bentley," by F. Gordon Roe. (Walker's Galleries, 118, New Bond Street. 2s. 6d. net)

In the third issue of *Walker's Quarterly*, Mr. Gordon Roe resuscitates the memory of that capable aquarellist, Charles Bentley, a member of the "Old Water-Colour Society," and considered by Nagler, the German critic, to be one of the leading artists of his time. Mr. Roe has gathered together all that can be found concerning the painter, and has woven it into an interesting and informative biography. Not the least valuable feature of the monograph is the complete chronological list of the artist's works shown at the Old and New Water-Colour Societies, the British Institution, and other contemporary London exhibitions. The illustrations, two of which are in colours, are typical examples of Bentley's fluent and facile style, and help to substantiate the high opinion in which he was held by many of his contemporaries. Born in 1805 or 1806, the son of a master-carpenter, Bentley early showed some proclivities for art, and was bound apprentice to Theodore Henry Adolphus Fielding, a well-known and prolific aquatinter and brother to Copley Fielding. Bentley was first employed to colour prints, an occupation followed by Turner, De Wint, and other leading water-colour painters in their earlier days. Probably he found the painting more congenial than the engraving, for though he served his time, finishing his term in 1827, he made little mark as an engraver. In this connection it may be pointed out that there was an earlier Charles Bentley, said to have been living in 1835, who engraved a number of aquatint plates in the early years of the nineteenth century, who must not be confused with his younger namesake. Another namesake, whose work, as Mr. Roe points out, is mistakenly credited by Roget to Charles Bentley, is Joseph Clayton Bentley, a pupil of Brandard. There indeed appears to be no direct evidence that Charles Bentley, the artist, ever engraved a plate on which his own name appears. He became an exhibitor at the New Water-Colour Society in 1832, but in 1834 transferred his allegiance to the Old Water-Colour Society, to which he consistently contributed until his death in 1854. Perhaps he is best known by his coast scenes, but he was also an able landscape painter, showing effective and poetical colour in his work and a keen eye for picturesque composition. His poverty and comparatively early death prevented him from taking the position in art to which his talents entitled him, and one may hope that Mr. Roe's biography will help to elevate his reputation.

"Norfolk and Suffolk," painted by A. Heaton Cooper, described by W. G. Clarke, F.G.S. (A. & C. Black, Ltd. 25s. net)

The two easternmost counties of England have a character and beauty of their own, which have been happily caught in Mr. Heaton Cooper's sketches. He paints with a fluent brush, generally using bright colours and thus gives a somewhat different aspect of the scenery to what we are used to in Constable's pictures. The latter favoured summer-time, when the greens were darker and more decided, whereas Mr. Heaton Cooper appears to favour either spring or autumn, usually picking scenes under brilliant sunlight, so as to secure bright and warm colour. Among the more effective pictures are those of *Hickling Sounds*, under a thunder-cloud; *East Dereham*, a tranquil village scene; and *Oulton Broad* at sunset. In his description of the counties, Mr. Clarke is more interested in their physical features than in the celebrities who were born in them. He gives detailed descriptions of the different districts, pointing out their salient features, and writes interesting chapters on the antiquities of the country, and the principal towns and villages. As he points out, the inns of Norfolk are especially interesting, many of them being extremely old and possessing features of unusual attraction to the antiquary. Both artist and author make out a strong case for the beauty and fascination of the two counties, and their joint labours have resulted in the production of a work which should advertise their merits to a wide circle of readers.

"The Story of Stafford House, now the London Museum," by Arthur Irwin Dasent. (John Murray. 1s. 6d. net)

Mr. Dasent has been well advised in using the name of "Stafford House" in the title of his brochure, for few Londoners remember that the former town mansion of the Duke of Sutherland has been re-christened "Lancaster House" since it became the home of the London Museum. The writer tells its story and that of the adjacent buildings in a picturesque and interesting manner, and visitors to the Museum will find it a reliable historical guide. The house stands on a site which during the seventeenth century was partly occupied by the laundry of St. James's Palace. James II. gave it to Lady Oglethorpe, from whom it passed to the Godolphin family, who built a mansion there. Fox and other celebrities lived there at different times. In the reign of George III., it having become Crown property once more, it was tenanted by his second son, the Duke of York. The Duke started rebuilding the house, but did not live to see it finished. At his death it was sold to the Marquess of Stafford, afterwards Duke of Stafford, for £72,000, and it may be interesting to add, what Mr. Dasent does not record, that the money was allocated by the Government to the purchase of Victoria Park, Bethnal Green. The future Duke gave the house to his eldest son, who spent £250,000 in completing and beautifying it. It had been purchased on a lease of ninety-nine years, granted from 1841 at a rental of [illegible] a year, and in 1913 Lord Leverhulme purchased the remainder of this and gave it to the nation for the London Museum.

"The Old Snuff House of Fribourg and Treyer," by George Evans. (Donald Macbeth and Hatchard & Co. 7s. 6d. net)

Among the few eighteenth-century shop frontages left in the West End, one of the most interesting is that of 34 Haymarket, belonging to the Old Snuff House, which under the sign of the "Rasp and Crown" has been occupied by the firm of Fribourg and Treyer for a little over two centuries. The shop and its fittings show little alterations since the eighteenth century. The oak counter, slightly lengthened, is one of the original fixtures made when the first Fribourg started business in 1720. A fine Adam glass screen separates the window from the shop, and on the shelves there are still the old glass bottles and pots which have held snuff for generations of customers. The shop forms an interesting relic of bygone London, and its history as told by Mr. Evans in a well-illustrated and well-mounted volume makes highly entertaining reading. Unfortunately, the earliest books of the firm have not been kept, but those that remain bear testimony to the snuff-taking proclivities of many famous eighteenth-century personages. The house appears to have been brought to the notice of the Prince Regent, who remained a constant customer through the present of a canister of snuff from Beau Brummell. Many other royal personages dealt with the firm, which had on its books the fashionable élite of several generations. Mr. Evans incidentally gives much interesting information concerning early varieties of cigars and other forms of tobacco, and throws a good deal of light on the practice of snuff-taking.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (SEPTEMBER)

A. Ackermann. Paintings by Wolstenholme, Marshall, Alken.
Brook Street Art Gallery. Contemporary Water-colours.
Carroll Gallery. Landscapes by Daubigny, W. Müller, Turner, R. Wilson. Portraits by Reynolds, Raeburn, N. Hone, Lely.
Chester Gallery. Works by Mme. R. A. Bryant, K. Wilcox, and Miss E. à B. Chomley.
Debenham, Storr. Jewel and Silver Sales (1st, 6th, 7th, 8th, 13th, 14th, 15th, 20th, 21st, 22nd, 27th, 28th, 29th).
"Dorien Leigh." F. W. Reckitt's Paintings.
Fine Art Society. British Pictures, Bronzes, etc.
French Gallery. "British and Foreign Artists."
Greatorex Galleries. Modern Etchings.
Grosvenor Galleries. Contemporary Pictures and Drawings.
Hampstead Art Gallery. Mixed Exhibition.
Harmer, Rooke. Stamp Sales (2nd, 7th, 8th, 9th, 14th, 15th, 17th, 21st, 22nd, 24th, 28th, 29th, 30th).
Leith Art Rooms. Selected Water-colours, etc.
T. McLean. British and Continental Paintings.
Twenty One Gallery. Lithographs and Etchings.
Walker's Galleries. Early English Water-colours.

PROVINCIAL. BRISTOL.

Frost & Reed. Water-colours by B. Hile, the Bristol armless artist, who holds his brush in his mouth.

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ORNAMENTAL DUTCH TILES
ABOUT 1600 (ITALIAN INFLUENCE)
Vis Collection





The History of the Dutch Wall Tile, as exemplified in the Vis Collection By Commer de Geus, Architect

SINCE Holland attained its independence in the sixteenth century, the craft of the potter has always retained an important place among the artistic industries of the country. Originally largely confined to work coarse and primitive in form, it was not long before the craft was employed in the production of wares that were ornamental as well as useful, and in this way was evolved in all its beauty and glory the unsurpassed pottery of Delft.

Not merely articles of common use left the pottery factories after 1550, as the products of the *gleymakers* (claymakers), but also objects intended primarily for ornament, and among the most interesting of these were the tiles which constituted such an important feature in the interior decoration of Dutch houses. Treated in a special manner, they were placed upon the market at the disposal of the artistic builder, and were more particularly used for lining the walls of dwelling-houses in the lowlands near the sea.

The production of tiles in the Dutch factories was exceedingly great, so much so that, in addition to those for the usual wares, special tile-potteries were established. The fashioning and ornamentation of the ordinary objects of art industry and that of wall tiles practically kept pace with each other. In spite of the inferiority which the tile was assumed to show some years ago, it nevertheless possesses in itself such an element of dignified beauty that it is necessary, in appreciating the merit of pottery generally, to note in particular that of the tile.

In Holland, until a few years ago, comparatively little attention was paid by collectors to the claims of the tile; only a few, here and there, were shrewd enough to recognise its highly decorative elements. Yet time has produced an almost complete inversion of this state of affairs. Both the "Museum Huis Lambert van Meerten" at Delft, and the Rotterdam Museum of Antiquities, have, for some little time past, displayed representative collections of Dutch wall tiles, while other public galleries are manifesting their interest



No. I.—OLD DUTCH FLOOR TILES REDDISH-BROWN WITH YELLOW



No. II.—OLD POLYCHROME DUTCH WALL TILES

in the subject. In some respects, however, the most energetic research has been undertaken by private persons.

The most interesting collection assembled in the latter manner is doubtless that belonging to Mr. Eelco M. Vis, of Amsterdam, who secured, to that end, the assistance of the expert, Mr. H. Hamer, who has an extensive acquaintance with Dutch tiles in all periods of their history. The selection made under their united auspices is amply representative of this branch of the potter's craft in Holland. The specimens range in point of date from 1550 to 1800; they are arranged and grouped with such nice discrimination that the whole history of the tile is displayed in all its developments. Even while in process of formation, the collection was being freely studied by the present writer, who has been enabled to continue his investigations to a point warranting the compilation of this article. The thanks of all collectors are due to Mr. Vis for thus permitting his treasures to be described and illustrated for their benefit.

It may be asked, in what lies the importance and significance of a collection of wall tiles? Undoubtedly they did not possess the same relation to Dutch architecture as did the wonderful wall-linings of the Persians and Moors. For one thing, the building material used by the Dutch was too stout in itself to require any permanent inner casing. Nevertheless, a house in a country like Holland needed a damp-proof lining, which, in the shape of a dapper coating of tiles, easy to clean, sightly to behold, would be very much to the taste of a cleanly housewife.

Quite apart from its application, however, the tile is of great interest in its achievement. It permits on its flat, unbent surface a degree of representation unique in the potter's craft. Whereas in the case of plates, dishes, basins, jugs, and of all other domestic utensils, the design is apt to become foreshortened, the tile reveals its decoration as a complete composition. I do not, in saying this, seek to condemn ornament on objects of curvilinear form; on the contrary, I feel the deepest regard for the masterly schemes lavished on the ornamentation of numerous household requisites, especially during the early days of Dutch pottery. But, in principle, decoration on a flat surface has the great advantage of being unbroken.

A second advantage lies in the possibility of continuous representation. By making each tile serve as the constituent of a pattern, an effect can be produced which cannot be realised with any other potter's product. The application of the principle resulted in some wondrous wall-linings, the varied hues of which can be most readily likened to those of some splendid Oriental rug. On this score, the objection has been made that a collection can only possess a fragmentary value. This statement, however, is only partly true, since even though a series of sixteen decorative tiles does not reproduce the appearance of a complete wall, nevertheless it may afford a striking commentary on the art of decoration. If, again, one or more examples are broken or incomplete, its artistic and historical value may remain unimpaired, and such a collection does not do more than share the incompleteness of every assemblage of objets d'art.

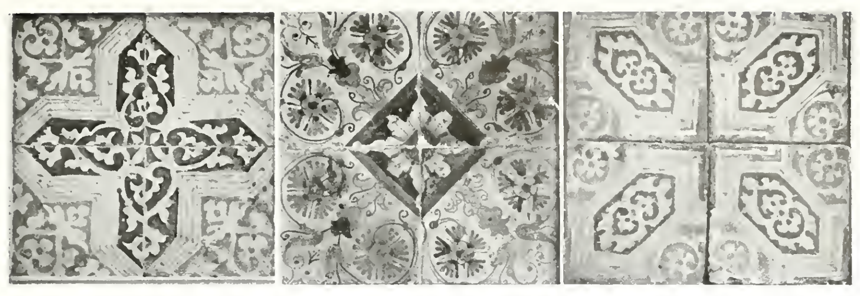
The technique of tile-baking is fairly simple, although old descriptions and factory records testify to the peculiar practical difficulties with which each potter had to contend in his own sphere. This is not the place in which to consider all questions of manufacture, however, so I shall confine my account to a brief, general exposition.

The tile, formed of a red clay, was, in its oldest form, pressed in relief to a given pattern. The depressed parts were filled with liquid paste of yellow clay. After baking, the tile was covered with a transparent lead glazing. Tiles of this character were mostly used as fitted floor tiles.

In the oldest types, therefore, there is as yet no question at all of any painter's art, or, at the best, it is very primitive. A change comes about in this at the time when the lead glaze is replaced by non-transparent tin glaze. This, again, is applied to the baked tile, after which the pattern is painted with water-colours on this dried background. On baking the glaze, the tin combines with the paints and forms a glassy layer covering the face of the tile. Generally speaking, this is the process of manufacture. Both techniques entirely coincide, therefore, with those in use in pottery.

The raw materials used are partly Dutch, partly imported from abroad. The clay and the sand were of Dutch production; but the elements of the glaze and the painting materials were supplied by France, Spain, and the Rhineland.

Not only the manufacture, but also, by a direct transmission, the ornamentation of tiles was derived from Southern Europe. It is well known that about 1580 one of the earliest Dutch painters went from his pottery factory to Italy, as is shown by Karel van Mander's *Het Schilderboek* (The Painter's Book), dated 1604. The products of this factory were famed for their attractive colours. The chromatic wealth, and also the forms and motives, are strongly Italian in character. Not only the apples and grapes, but also the angular-shaped leaves and volute tendrils, are of



No. III.—OLD POLYCHROME DUTCH WALL TILES

Italian origin. Further, there is the assemblage of colours—the blue, green, yellow, and orange—derived undoubtedly from the same source. A further contributory fact is to be found in the importation of Italian earthenware, as appears from old shop lists dating before and about 1600.

In a very remarkable way we find the repeated occurrence on the tile of an ornamentation consisting of animal figures within a square bordering. Spanish tiles of the sixteenth century show the same decoration, whereas the Italian prefer the circle to the square. Can it be inferred from this that relations also existed between the Spanish and the Dutch potteries, relations which, in view of the social conditions then existing between the two countries, seem entirely inconceivable?

It is striking, however, to see how rapidly and how intensely the tile-art became national in the Netherlands. Of the entire ceramic industry, the craft of tile making remained the most purely Dutch. Whereas, above all, in the period after 1650, a strong Chinese influence becomes observable on other products, it affected the tile comparatively little.

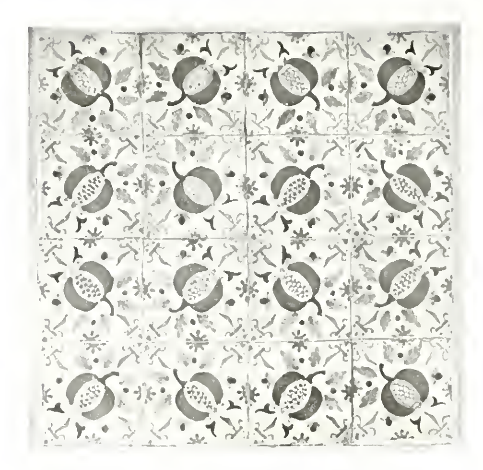
It is interesting to realise thoroughly what is purely Dutch in this expression of art. The oldest polychrome tile work is indissolubly bound up with the oldest pottery work, forming a basis for the development of the entire ceramic craft, not only in Holland, but also in those countries with which the powerful and prosperous Republic was in touch during the seventeenth century. A fine illustration of Dutch ceramic supremacy is furnished by the name of Delft. In Holland, Delft was not the potter's original *Alma Mater*, since there were certainly factories of the Dutch majolica at Haarlem and Rotterdam, which were some decades older than those of Delft. From the second half of the seventeenth century onwards, the small town of Delft possessed a world-wide



No. IV.—OLD POLYCHROME DUTCH WALL TILES GROUP (*a*)



No. V.—OLD POLYCHROME DUTCH WALL TILES GROUP (*b*)



No. VI.—OLD POLYCHROME DUTCH WALL TILES (GROUP (c))



No. VII.—OLD POLYCHROME DUTCH WALL TILES

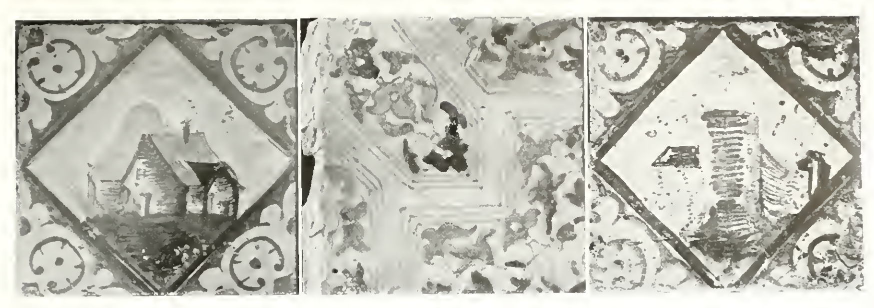
industry, so that "Delft-ware" is a household word not only in Holland, but also far beyond its borders. Dutch ceramic art, derived from a southern source, in turn became a plant which put forth shoots to take root in England, among other places at Bristol.

The question then arises: How old is the craft of pottery and that of the tile in Holland? A clear reply to this may be furnished by a few facts.

The registers of the city of Haarlem supply the dates of 1560 and 1572 for the deaths of "slab-potters." Mr. A. Hoynck van Papendrecht, in his book, which is well authenticated by historical documents, makes the Rotterdam industry to commence in 1619. The guild books of Delft fix the date some years after 1600. But what does the work itself say? There are dated tiles and domestic articles from 1600 onwards. I know of no date coming before 1600. The oldest dated example in the Vis collection is one of 1630; but the image shown is of earlier date. The portrait of William the Silent as an old man may not yet be a sufficient proof that a plate with this image was made about his year of death (1584). A figure of a woman in the costume of the second half of the sixteenth century, and pieces depicting soldiers with weapons and uniforms, before and about 1600, confirm, nevertheless, in conjunction with the facts stated above, that there is majolica dating from the end of the sixteenth century. In addition, there is a reliable guide in the thickness of the tile. The more perfect the process of production, the thinner the tile. The latest and thinnest tiles are only 6 mm. thick. Older examples, on the contrary, those dating from 1630 and 1635 (No. xv.), for instance, have both a thickness of 10 mm. Tiles which are still thicker and noticeably more primitive in design, and which, moreover, agree in their decoration with objects dating some years before 1600, point to still earlier production. Thus the line of Dutch majolica runs back, though in outline only and without sharp



No. VIII.—OLD POLYCHROME DUTCH WALL TILES (SPECIAL DESIGNS)



No. IX.—OLD POLYCHROME DUTCH WALL TILES (SPECIAL DESIGNS)

definition, into the second half of the sixteenth century.

But however interesting are these scientifically ascertained points, it is not they which impart first and foremost its value to old Dutch ceramics, and in particular to tiles. This value must be self-evident. I may allow it, with its beauty of line and colour, to speak its own language.

Old Dutch Floor Tiles.

The first Dutch floor tiles were undecorated. Originally they were small, square, and glazed, barely 6 cm. in face. These are found in the oldest Dutch structures, as in the ruins of Brederode, near Haarlem, dating from the twelfth century. Afterwards the dimensions grew larger. This probably took place by intermittent leaps, until the tile is found with a side of about 15 cm., decorated in accordance with the stamping craft.

The purely geometrical adornment of the tile is centric. Either the centre lies in the middle of the tile or at the point of intersection of the joints. In the first case there are two motives known, a square and a circle. One has a coat of arms in the centre and a round, serrated filling of corners; the other has a Gothic leaf filling in the circle and also a leaf-shaped adornment of the corners, both bearing in Gothic characters the inscription: "Alle dinc heeft synen tyt" ("All things have their time"). The second kind has a diagonal decoration suggesting the earlier plaited work (No. i.). Between this the circle motive is placed, adorned with a tricuspid and a simple form of flower with a serrated edge. Round about each centre appears the old saying: "Die tyt is cort. Die doot is snel. Wacht u va sonde. So doet i wel" ("Time is short. Death is quick. Keep you from sin. Thus do ye well"). Here we have, together with Gothic forms, the usual decoration with letter types.

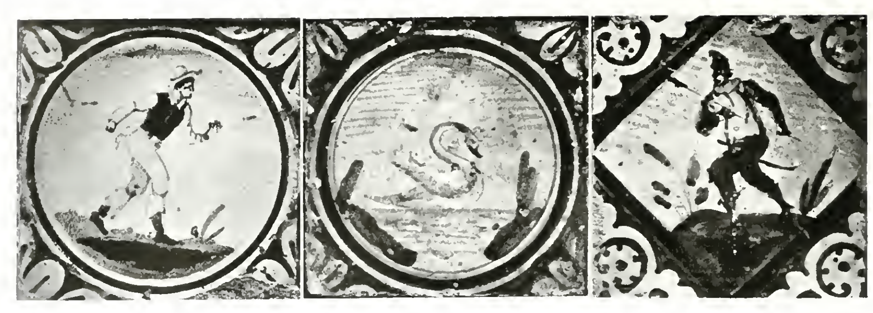
The colour of both kinds of tiles is a reddish-brown with yellow decoration. This confers on



No. X.—ANIMALS IN SQUARES

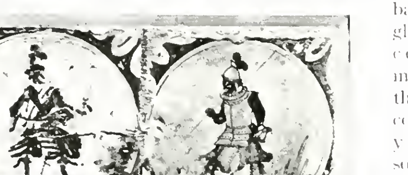


No. XI.—ANIMALS IN CIRCLES



No. XIII. DECORATION IN CIRCLE AND SQUARE (SPECIAL DESIGNS)

the whole a great sense of restfulness, in agreement with the fine drawing. But the origins from which these types are derived are not yet sufficiently known. As regards age, we must here go back to the sixteenth century, and perhaps still earlier. A thorough study is also necessitated into what was done by other prominent European countries; but although this in itself is very important, it nevertheless possesses only a particular value in reference to a fuller knowledge of the Dutch tile, which, from now onwards, is tin-glazed.

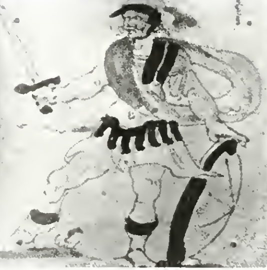


No. XII. SOLDIERS IN SIXTEENTH-CENTURY EQUIPMENT

The Oldest Wall Tiles.

The very oldest kinds of tin-glazed wall tiles form a striking link between the floor tiles decorated with clay paste and the later kinds, in which free painting appears. The predominant character of the decoration lies not in the fact that figures are painted on the white background of the tin glaze, but that, on the contrary, they are mostly in white, while the tile surface is coloured, chiefly blue, yellow, and orange, sometimes also green and violet. The figures, which are recessed in the colour, are highly conventionalised, and of early Renaissance form with Gothic tendencies. A very remarkable agreement of figures is shown, *inter alia*, by old floor tiles from Germany made of red earth stamped in relief (fifteenth and sixteenth centuries), as may be seen in the Victoria and Albert Museum. The chief distribution of the ornament is strictly







No. XIV.—POLYCHROME PORTRAIT AND SOLDIER TILES END OF SIXTEENTH CENTURY

geometrical—a composition of four-arm crosses with polygons and stars between them, or a combination of circles and circular shapes (Nos. ii. and iii.). These principal lines are drawn through a sort of recessed plaited band. The enclosed regularly shaped fields are decorated with strictly vegetable forms, all of them very ornamentally conceived.

This rare kind of tile is the earliest expression of coloured decorative earthenware. In technique it is primitive, but simple; in composition it is restful and refined—a mirror of the Middle Ages. The colour combination has been borrowed from the Italian palette, and adopted with a power which is beginning to tell.

Decorative Polychrome Tiles, with Plant-like Forms.

These are far more numerous than the foregoing. They were made as wall tiles about 1600, and during the first half of the seventeenth century a conventionalised naturalistic pictorial art was applied, while at the same time the strict ornamentation in the chief division was retained. In this way there was distributed over the large flat surface a rhythmic and systematically recurrent pattern, which was finely conceived and handled throughout. In such compositions there is almost always the endeavour to complete the figure by means of four tiles, joined up with each other in such a way as to produce a complete design.

The principal division of the large surface was effected—(*a*) by straight or curved lines drawn, agreeing with the plaited bands mentioned above; (*b*) by grouping the ornament around a geometric centre; (*c*) by diagonal placing of a motive on each tile, so that it was easy to assemble a pattern of four motives with a single origin.

The derivation of group (*a*) from the oldest varieties is at once ascertainable (No. iv.). Not only the principal distribution and the band-shaped division, but the filled-in tile corners, which again form together a complete motive, are entirely in agreement with them. The new, painted element is repeated by the oranges with leaves and blossoms regularly grouped. This imparts a greater liveliness of colour to the dark ground. The division of the component parts is exact, and the mode of painting on the very effective white background is highly facile.

Although this does not come out clearly in the half-tone reproductions, it stands out fully in colour. The blue corners are brought into prominence by the introduction of multi-coloured fruits and leaves. The oranges are of a powerful yellow or orange, the leaves green, and a border of tendrils in blue completes the effect. Here not only the choice of colours, but the tone also, is entirely Italian. Undoubtedly this group is the best expression of the early Dutch tile in this *genre*.

Group (*b*) possesses different properties from group (*a*). Here the absolute strictness which finds expression in the predominantly blue mass of colour of the foregoing is wanting (No. v.). As the chief element in the composition, there appears the star-shaped centre from which four oranges and four tulips develop. Along the side edges of this complete picture, bunches of grapes and vine-leaves are placed, forming a splendid framework for the more open centre part. The treatment of the details is, just as in the previous group, in faithful agreement with the various motives. In colour, moreover, the luscious blue and green of grapes and leaves produce an attractive scheme for the principal division, while the grouped oranges and many-coloured tulips appear as powerful colour factors, with their finely drawn elements as an ever-recurring motive.

With some modifications of the orange into "seed orange," more than one variation of this pattern occurs. All, however, have the same principal idea as their basis, and show a similar decorative effect.

Group (*c*) is the least strict in conception (No. vi.). While the decorative motive, such as the split fruit-bearing orange or bunch of grapes, is painted diagonally on the tile, and in itself shows no deviation from similar motives applied to the types already mentioned, all emphasis is placed on this simple picture, which displays, as a rule, exceptionally well-chosen colour and detailed working. By the regular placing of these tiles, a rhythm is again secured, but nevertheless the drawing is not too strongly pronounced.

The tiles on which both motives occur alternately show more change of colour, placed on a finely worked flat surface.

The types of the old Dutch tiles with plant-like motives of decoration may be classified in these three groups. Here and there are variations found showing a different picture. When they occur, however, they nevertheless, by means of some component part, show their kinship, possessing, without exception, the same colour-scheme.

Among the plant-like motives there must also be added the flower-pots with bouquets (No. vii.). These were taken as a subject during the entire period of the industry, being modified to suit the taste of the time.

The drawing of this motive, agreeing as regards age with the above varieties, is very correct.

The earliest forms are characteristically Italian in feeling, and finely drawn. Very speedily the pot became heavier and less elegant; with this advantage, however, that it provided a more stable individual element in the composition. Its effect is more that of a subordinate decorative part. The arrangement of the flowers in the bouquet is very regular. The largest principal flower is placed vertically in the middle of the tile; sometimes more freely, sometimes with stricter symmetry. The other flowers with leaves and tendrils emerge from the flower-pot. The entire bouquet fills the space on the field left blank by the ornamental border, which is either square or made up of circular shapes. Here, therefore, the design is concentrated on one single tile. The corner fillings, which are produced according to the same old recessing technique, do, it is true, form a connected pattern, but the great division has disappeared. Everything is more refined. The colours are again chiefly blue, with yellow, orange, green, and violet. Two remarkable deviating details are the flower-fillings in the circle and the square (No. viii.).

As a type of tile without this central decoration, these forms are very well known, and are dealt with below. *With* this plant-filling, however, the tiles very rarely occur. Not only are they scarce, but they are most certainly neat, significant, and characteristic of the early days of the seventeenth century.

Thus did the Dutch tile painter make use in different ways of vegetable forms, as is shown by his idea of composition, drawing, and colour when applied to the decoration of a household requisite. I think that he succeeded in making his product a superior one. This series of tiles was of importance for the further development of pottery work. The *Flora* remained a favourite subject, but the *Fauna* as well had its place, and also found its basis in the same period.

Polychrome Tiles, with Animal and Human Figures

This large group can be separated into two divisions, namely, those tiles having a square (No. x.) and those having a circle (No. xi.) as the chief division. The corner fillings of both are in entire accordance with the technique of the oldest wall tile. This corner is, in the case of the circle, very *sobre*, but in the square it is more richly filled. It is precisely owing to this beautifully drawn corner decoration that the quadratically divided tile produces a fine effect.

In the open space, either circular or square, the animal form is introduced. For this purpose the under-part is tinted a light green, steeped in orange and yellow. On this background there stands a hedge or a plant over which the animal is leaping, or against which it is placed. On the earlier kinds, the dog, the stag, the pig, and the hare, or some other indigenous animal, is primitively but vigorously drawn.

In the further development of the tile wherein the ornamental bordering remains entirely the same, the animal form is refined and perfected. Foreign beasts are also shown, the lion and elephant being depicted, as well as the rabbit and the cow. But more attention is given to the correct form of outline, while in the place of the flat picture filled in with colour, the anatomical structure is now accentuated by putting on colour, or by recessing the white background. The suggestion of environment is also more convincingly conveyed.

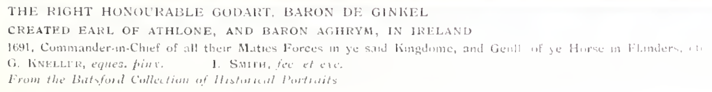
Human figures also occur. There are pictures of soldiers in sixteenth-century equipment, or of country people (Nos. xii. and xiii.). A striking feature here is the elegance with which the different figures are drawn, the justness of expression, and the accurate rendition of the rich costumes. In these images there occur magnificent specimens which for their beauty of colour and freedom of drawing are among the best work from the early times in Holland.

Very remarkable, finally, are the portrait tiles (No. xiv.). Although the two women's heads (second half of the sixteenth century) cannot be identified with sufficient certainty, nevertheless the profile of one of them shows a striking resemblance to Margareth of Parma.

How the further refinement of tile-drawing took place is a point for explanation in another article.



No. XV.—Polychrome Dutch Wall Tiles dated on the back 1635



THE RIGHT HONOURABLE GODART, BARON DE GINKEL
CREATED EARL OF ATHLONE, AND BARON AGHRYM, IN IRELAND
1691, Commander-in-Chief of all their Maties Forces in ye said Kingdome, and Genll of ye Horse in Flanders, etc
G. KNELLER, *eques. pinx.* I. SMITH, *fec et exc.*
From the Batsford Collection of Historical Portraits





A County Antrim Horologer: John Birnie, of Templepatrick

By Francis Joseph Bigger, M.R.I.A.



No. I.—Birnie clock, now in the possession of Dr. H. L. M'Kisack, Belfast

The middle of the eighteenth century was an active time in this fair portion of Ulster, active in many ways: in the land settlement—an ever-virile question in Ireland—in the building up of the manufacture of linen and its concomitants, and also in various other more domestic industries, of which clock-making was one. Every town and village in Ulster had its maker of clocks, but none excelled Templepatrick in this respect, not only in the correctness and durability of the works, but also in the elaborate ornament and beauty of the faces and in the perfection and dignity of the woodwork of the cases.

There are five examples of Birnie clocks known to me in the district, and these I will briefly describe.

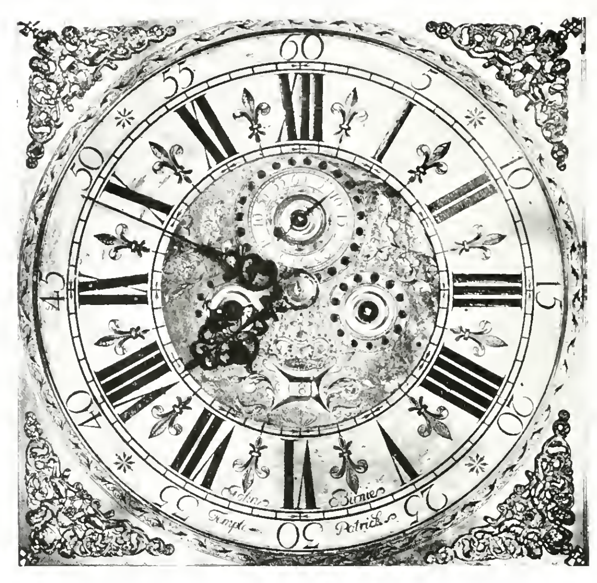
That they were all made by Birnie at Ballycushan, adjoining the village of Templepatrick, is undisputed, and they all bear his name engraved upon them. John Birnie was a man of note in the parish, possessing considerable horological skill, able to take sun time and use various scientific appliances not



No. II.—Birnie clock now in the possession of the writer

in ordinary use by a mere tradesman. This is evidenced by the collapsible ring dial from which he worked and doubtless made, which is in my possession.

A similar example is given as a symbol in the fine portrait of a watchmaker in the possession of Percy Webster. He was also a farmer and bleacher with an ample livelihood, taking a full share in all local public affairs, political and social. He was descended from the MacBirnies, an old Galloway clan, from whence practically all his neighbours were derived at the time of the Ulster Plantation in the seventeenth century. Birnie was also a member of the Clockmakers' Guild, and his name appears in Britten's list given in *Old Clocks and Watches and their Makers*,

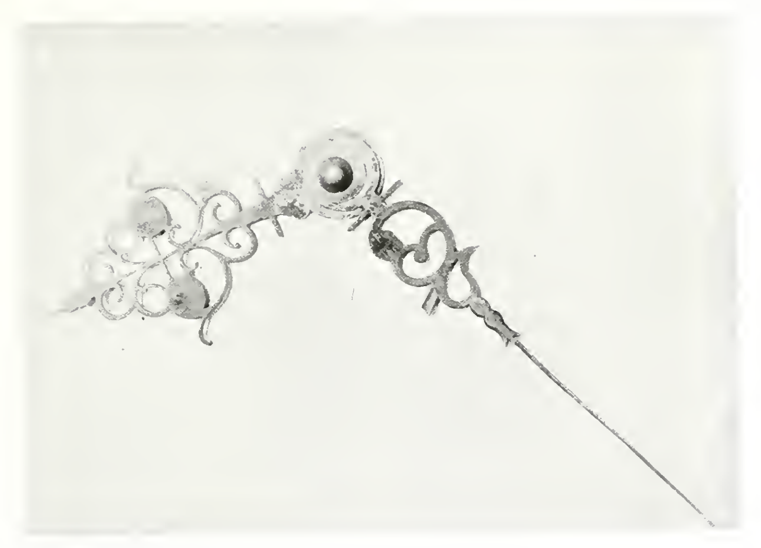


DIAL OF NO. II.



CORNER PIECE OF FACE OF NO. II

with the date 1785. Birnie had been making clocks for at least nine years before this, for the toasting and vociferation. This all goes to make this clock (No. i.), now in the possession of Dr.



HANDS OF NO. II.

clock (No. i.) which he made "for his countrie-man James Willson" was presented to that Parliamentary Candidate for the County in 1775. H. L. McKisack, of Belfast, a descendant of James Willson, M.P., quite historic, at least in County Antrim records. The face of this clock, as can be



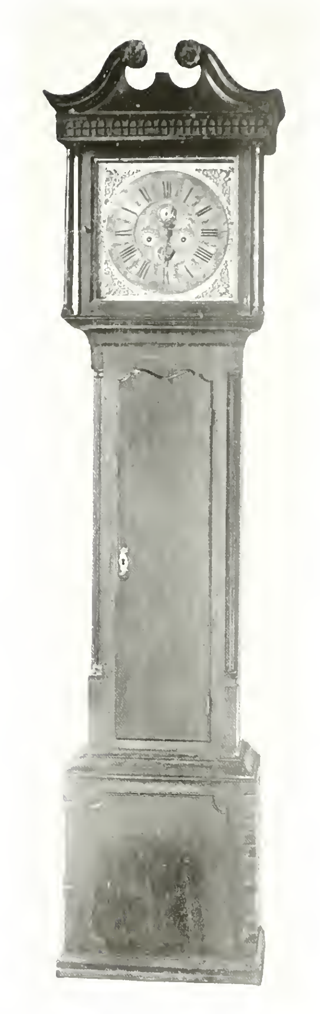
BIRNIE'S WHEEL DIAL

The occasion was one of intense popular excitement, with huge symbolic processions and much seen, is circular, and not so elaborate as the other two specimens shown (Nos. ii. and iii.). It has a

date wheel, as the others also have, and is encased in boldly grained Spanish mahogany, as are the other two examples shown, in the style of Chippendale. The door of No. i. is deeply panelled, but without pillars or other enrichments, save a simple piece of surmounting scroll-work. The hands are plain, and are doubtless more modern, as they are very distinctive features, in the other two specimens. It is engraved "John Birnie for his countrie-man James Willson."

Clock No. ii., in my possession, has an elaborately gilt brass face with date wheel and elaborate corner pieces, as well as an engraved dial. The corner pieces are similar to the specimen shown in Cescinsky and Webster's *English Domestic Clocks*, page 92, example 8. They are of scroll-work surrounding two cherubs upholding the Cross and Crown. The hands, second, minute, and hour, are also equal to the finest examples in the same work. They match those on several of the examples of that famous clock-maker, Thomas Tompion, who made the great clock for St. Paul's Cathedral and was given a tomb in Westminster Abbey, whilst John Birnie sleeps as sound under the spreading limes of Castle Upton in his native parish. The case, of fine boldly grained mahogany, has fluted pillars at the front sides, with fluted frieze. The head has fluted detached columns at the sides, with a square surmounting moulding dentils and fluted frieze. It stands 7 feet 6 inches high.

To have such craftwork done in a small county village, with corresponding domestic necessities, goes far to prove that art and craft were as well represented in Templepatrick and other similar places as in the larger centres of either Ireland or England. There is still in many of our old country houses much old locally made mahogany and Irish oak furniture, stoutly built to endure, in pleasing and graceful designs.



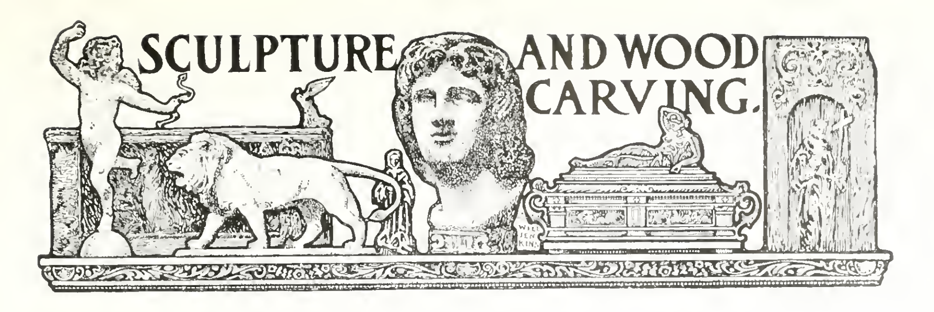
No. III. BIRNIE CLOCK NOW IN THE POSSESSION OF MAJOR A. F. DOBBS, CASTLE DOBBS, HIGH SHERIFF OF COUNTY ANTRIM

The example No. iii. is preserved at Castle Dobbs, County Antrim. When Birnie made this clock, Francis Dobbs was M.P. for Charlemont, Commander of the big Volunteer Reviews then creating such enthusiasm in Ulster, and a most popular gentleman. Conway Richard Dobbs was Mayor of Carrickfergus and M.P. (1768-84) for the same ancient town; whilst Edward Brice Dobbs was mayor of the same place in 1776 and 1778. In the latter year young Lieut. William Dobbs lost his life in a smart brush with the redoubtable Paul Jones in Carrickfergus Bay, when the father of the new American navy captured H.M.S. *Drake*.

Whether this clock was purchased by the Dobbs family, or presented, like the Willson one, as a popular mark of esteem, I cannot say. It is simply engraved "John Birnie Templepatrick." The face and hands are similar to example No. ii., and the corner pieces the same. The case is of a closer grained mahogany, the head being supported by plain columns, whilst the front sides of the case have fluted attached pillars. The door is of one piece, as in example No. ii., but not like it. There are no feet, as in No. i.

The remaining examples are of plainer design in face and case. One is at Craigdun, County Antrim, the residence of John Percy Stott, and the other was lately acquired by the writer at the sale of Colonel Knop's effects. There may be other examples elsewhere unknown to me.

[*The illustrations are from photos by* A. R. Hogg, *Belfast.*]



A Recently Discovered Portrait Bust of Voltaire
By R. P. Bedford

In May, 1767, the ill-fated Stanislas Augustus, last king of Poland, in spite of his many cares of state, found time to write to his old friend, Madame Geoffrin—a friend so close that on his accession to the throne he could write to her: "Maman, votre fils est roi," "J'ai trouvé dans le No. 7 des *Nouvelles littéraires* manuscrites que vous m'avez procurées, que le sieur Simon, habile mouleur, fait, un louis pièce, des copies en plâtre d'un buste parfait de Voltaire, dont l'original est en ivoire, d'un ouvrier de Saint-Claude, en Franche-Comté. Envoyez moi une de ces copies en plâtre, je vous prie."* Such a bust in plaster being of little value, Madame Geoffrin sent to the king a copy in ivory, which arrived in Poland the following year. Stanislas was greatly pleased with this work, and wrote to his friend: "Figurez-vous combien je me suis amusé à le comparer au grand buste que j'en avais,† et j'y ai trouvé, à mon grand étonnement, dix ans plus sur l'ivoire, mais absolument les mêmes traits, le même fond de physionomie, et cela prouve bien la ressemblance de tous deux. C'est un charmant petit bijou." Nothing is known of the moulder Simon, unless he be the Gabriel Philippe Simon (born in 1741) who exhibited four plaster busts in Paris in 1791; but the marquis de Villette in one of his letters has preserved the name of the "ouvrier de Saint-Claude." He records that a sculptor, Rosset Dupont, was the first to make busts of Voltaire. The artist went to Ferney, probably in 1765, where the great philosopher had established himself a few years earlier, and the marquis was present when Voltaire, pleased with Rosset's good nature, took off his wig and allowed him to model his portrait while he played a game of chess.

Jean Claude François Joseph Rosset, called Dupont, was born at Saint-Claude (Jura) in 1706, and had his early training in the workshop of his father, Jacques Antoine Rosset—also descended from a sculptor working at Saint-Claude in the middle of the seventeenth century—who was a woodcarver, a craft which had for long been the means of livelihood of many of the inhabitants of that town, as it is even at the present day.* Before he visited Ferney, where



No. I.—IVORY BUST OF VOLTAIRE ILLUSTRATED IN "L'ART," VOL. VIII., P. 266, 1877

* Correspondance inédite de Stanislas-Auguste Poniatowski et de Mme. Geoffrin. Paris, 1875.

† A portrait of Voltaire, now lost, by a sculptor named Weltzschefter.

* For further information about the Rosset family, see *Dictionnaire des artistes et ouvriers d'art de la France, Franche-Comté. Par Paul Brune*, 1912.

he was presented to Voltaire by his fellow-townsman Christin, he had already gained a great local reputation for his ivory carvings; but it is probable that, but for this visit, he would have remained unknown to the world beyond his native mountains. As was usual at the time among workers in this craft, and as was to be expected in a town which could boast of a great mediæval abbey, the majority of Rosset's early works were crucifix figures and statuettes of the Virgin and saints. One of these, a statuette of St. Teresa, signed "Rosset père," is now in the Louvre at Paris. In 1844 three crucifixes were shown at an exhibition at Cambrai, and at an exhibition held at Besançon in 1906, seven of his works in ivory were shown, including a statuette of St. Francis of Sales. He also supplied a demand for statuettes of St. Claude, the patron of his native abbey, and made busts of St. Benedict, St. Bruno, and St. Bernard. But although many of his works are recorded, few of them are at present to be identified. Falconet, a far greater artist, is said to have expressed great admiration for a St. Jerome by Rosset.

Besides the Voltaire portraits, which will be described later, the artist made portrait busts of Jean Jacques Rousseau, Montesquieu (after the medal by Dassier), and d'Alembert which he sold at from two to eight louis, according to the material; and two small marble busts, one of Bossuet and the other of Fénelon, signed and dated 1770 and 1771, were shown at the Trocadéro in 1878.

It would seem that after having modelled Voltaire's portrait the artist returned to his native town, and during the remainder of his life (he died in 1786) he produced, both there and at Paris where he established himself in 1774 a great many portraits from his original models. In this he was helped by three of his sons, one of whom, Jacques Joseph (born 1741, died after 1828), appears to have been an equally skilled artist, with a style hardly to be distinguished from that of his father. By him is an ivory bust of Voltaire, signed "Rosset de Saint Claude, 1766," in the museum at Chambéry, and a marble bust of Henri IV., signed "Jacques Rosset fils ainé" (although he seems to have had a brother, Jean Joseph Nicolas, who was born about 1736, and attained some reputation as a painter) "à Saint Claude, Rue du Pré." In the Fitzhenry sale at Christie's (November 24th, 1913, No. 413) was a small marble bust of a man, 4½ inches high, similarly signed; and he or one of his brothers made a statuette of Rousseau, which was shown at the Louvre in 1793. Another son, François Marie (born 1745, died 1824), made a marble bust of Voltaire, signed "François Rosset de Saint Claude," in the Besançon Museum, and a third son, Claude Antoine (born 1759, died 1818), is said to have made so many portraits of Henri IV. and Voltaire that he could draw them blindfolded!

We have here a case of a whole family of skilled craftsmen making busts of Voltaire in wood, ivory, alabaster, and marble as well as, possibly, the far cheaper plaster casts from original models supplied by their father, and it may be that at times it is nearly impossible to decide which of them is responsible for any particular work. But, besides those already mentioned which are signed by one or other of the sons, there are a number which can safely be attributed to the father. One of these, in marble, is in the town library at Dôle, and a plaster cast from it is at Besançon. In 1900 another bust, also in marble, was exhibited by Baron Sipière at the "Exposition rétrospective de la Ville de Paris," and an alabaster statuette was in the exhibition of the Petit Palais at the Champs Elysées.* Gustave Desnoiresterres, in his admirable *Iconographie Voltairienne* (Paris, 1879), says that there was a great demand for these portraits; copies were sent to Damilaville, d'Argental, and the mathematician d'Alembert who, as perpetual secretary of the French Academy, was spokesman of the *partie des philosophes*, of which Voltaire was the head. The *Correspondance littéraire* says that Rosset made one of these portraits in ivory for Prince Galitzin, who was Russian ambassador at the Court of France at the time, and who corresponded with Voltaire. The prince had the portrait copied in biscuit-ware at Sèvres. Another bust is said to have been made in "biscuit de Nancy."

Desnoiresterres, in *L'Art*, vol. viii., p. 266, 1877, illustrates an ivory bust (No. i.) which was then in a dealer's hands in Paris, and he records that one was exhibited at Cambrai in 1844. But none of these smaller works are now known to exist, and a bust recently acquired by the Department of Architecture and Sculpture in the Victoria and Albert Museum may perhaps be the only remaining portrait on a small scale by the elder Rosset. It is carved in white marble, with light yellowish markings, 7⅞ inches high, and is signed below on the truncation of the bust, "Rosset ft. a St. Claude 1768" (Nos. ii. and iii.). It was discovered in London much disfigured by many coats of paint, and fastened to the remains of a composition base (probably contemporary) by a long iron dowel.† The head forms a remarkable portrait of the great writer, with its life-like, keen expression, and fully justifies Frederick the Great's

* [illegible]

† This dowel has now been replaced by a copper one. This should be done in all cases where a marble head is so fixed, or where repairs have been added by means of iron pins. Even if the material is sufficiently thick to withstand, without cracking, the strain caused by the rusting and consequent swelling of the metal, a yellow stain will in time appear on the surface which cannot be got rid of.

remark. "Il n'y a personne qui sache donner la vie à un buste comme le sculpteur de Franche-Comté."

Pigalle's statement that he had seen nothing better in the work of the ancients may perhaps seem an exaggeration, and the King of Poland's "C'est un charmant petit bijou" a happier description. The marquis de Villette says of the artist's first portrait of Voltaire: "Le buste est long, et les bras sont coupés. Il y a une draperie à l'antique sur un juste-au-corps: on a coiffé le visage d'une perruque à trois marteaux, et pardessus la perruque d'un bonnet qui a l'air d'un casque de dragon," although in another place he records that Voltaire "subjugué par la bonhomie de cet artiste . . . ôta sa perruque tandis qu'il jouait aux échecs, et lui livra sa tête." Probably the artist made more than one sketch. Although the bust at South Kensington is only signed "Rosset," there cannot be much doubt that it is by the father. The early date it is nearly thirty years earlier than the bust somewhat similarly signed at Chambéry, which is the work of his son and the extraordinary feeling of life in the portrait can only point to its being by a man who knew his subject at first hand.



No. II.—BUST IN WHITE MARBLE BY THE ELDER ROSSET AT THE VICTORIA AND ALBERT MUSEUM

ROSSET FT. AST.
CLAVDE
1768.

No. III.—SIGNATURE ON NO. II

Besides the busts made at Sèvres and in "biscuit de Nancy," already mentioned, there were others made by Wedgwood in white jasper (No. iv.) and black basaltes ware, examples of both of which are in the Schreiber collection at South Kensington. The artist who was responsible for the original work from which these were copied has hitherto been unknown, but it is obvious that it must have been Rosset, if, indeed, the original was not the work under discussion. These busts are, with their black basaltes ware bases, $4\frac{3}{4}$ inches high, and appear to be the ones described in the Wedgwood catalogue of 1777, in Class XII., 1, No. 90. They still appear in the catalogue for 1817 under the note: "The subjects of this class are exact copies of the finest works of ancient and modern artists."

In the Neumann sale (Christie's, July 3rd, 1910, Lot 188, and plate) was a small marble statuette of Voltaire, 15 inches high, signed "Rosset," almost identical with the marble statuette traditionally assigned to Houdon which was in the Hamilton Palace collection,* and is now the property of Mrs. Leopold de Rothschild. From one or other of these two works Wedgwood must have produced his statuette in black basaltes ware and cane colour body, an example of the former of which was acquired by the Victoria and Albert Museum in 1915 (see the *Review of Acquisitions* for that year, pages 18 and 19, fig. 11). This, from its size—$11\frac{1}{2}$ inches high—must be the one in the 1787 catalogue, in Class XI., 1. Rathbone, *Old*

* Illustrated in the sale catalogue, Lot 1443.

Wedgwood, states that it was modelled by Keeling (it bears his mark, K) at Etruria in 1779, possibly after a model by Houdon. But the first portrait of Voltaire made by Houdon is the bust at Angers inscribed "Le premier fait par Houdon, 1778," and it is hardly to be imagined that the marble statuette from which Keeling worked, which, if by Houdon, must be subsequent to the Angers bust, could have crossed the Channel and have been translated into Wedgwood ware within the year.

It is therefore highly probable that the Hamilton Palace statuette was the work of Rosset, and not by his greater contemporary, Houdon. Rosset made portraits of the philosopher as early as 1765, and in style there seems to be nothing against this suggestion. In certain details, such as the richly embroidered coat, one is reminded of the work of an ivory carver, and the statuette has not the breadth of treatment usual in Houdon's work. From the date of the Wedgwood statuette, the Rosset connected with the marble originals must be the father, and not one of his sons.*

The bust which Frederick the Great had made by Meyer in his porcelain factory in Berlin in 1774, and which he sent to Voltaire early in the following year, does not appear to have been modelled after an original by Rosset. This bust, with its base inscribed "IMMORTALIS," belonged to the marquis de Villette, and is now the property of the ex-German Emperor.†

The question of the original works from which portrait busts and statuettes in pottery have been modelled is of great interest, although not much research in that way has been done. Many of them are too good to be the unaided work of a potter, and it has been too often assumed that they were made after paintings or engravings.

* For yet further information about the Rosset family, see A. Fischer, [illegible], which has recently appeared. A terra cotta statuette by Rosset, similar to the one belonging to Mrs. Leopold de Rothschild, is in the collection of M. Decori (see *Gazette des Beaux Arts*, 4th series, xii., p. 301, 1914-16).

† Illustrated in G. Lenz: [illegible], 1763-18[illegible], No. 4[illegible].



No. IV.—WEDGWOOD BUST IN WHITE JASPER [illegible] IN THE SCHREIBER COLLECTION

SARYK TURKOMAN RUG
EARLY 18TH CENTURY



SALOR TURKOMAN RUG
18TH CENTURY



Central Asian Rugs III.—Saryk and Salor Turkomans

By Major Hartley Clark

The rugs made by the Saryk and Salor Turkomans are amongst the finest and most interesting of the whole Turkoman group.

These two tribes migrated to Transcaspia about the year 1730, and settled later, about 1790, more or less harmoniously side by side in the Merv oasis. However, in 1845, the Salors assisted Mohammed Emin Khan, Emir of Bokhara, temporarily to oust the Saryks.

The Merv oasis is situated on the northern reaches of the Murghab river, where it breaks up into many channels and loses itself in the eastern end of the Kara Kum desert, thus forming a very fertile oasis, which for many ages has been coveted by the various nomad tribes.

There have been many cities of Merv, under different names, such as Giaour Kila, Sultan Sanjan, Bairam Ali, each in its turn having been plundered and destroyed. Merv has indeed again been the scene of plundering and looting by Bolshevists, Afghans, and Turkomans within the last three years.

The Saryk and Salor Turkomans were in possession of the oasis from 1700 till 1856, when the fierce and powerful Tekke tribe attacked them and drove them out.

The Saryk Turkomans then took up their abodes further south, at Yulatan and Punjdeh ("Five Villages"), on the Murghab river. The Saryks of Punjdeh have since been irreconcilable enemies of the Merv Tekkes.

The Salors, after the on-slaught of the Tekkes at Merv, became split up, and are now found scattered about almost all over this part of Turkestan. Some took up their quarters to the south of the Saryks, on the Murghab river, round Maruchak; some remained with the Saryks at Punjdeh; about seven hundred families continued to live near Merv, where they associated with the Otamish Tekkes; a considerable number is found amongst the Ersaris; and a great many families settled in the Persian territory of Sarakhs. The large majority of the tribe is now divided between Maruchak and Sarakhs.

The Salors are the oldest Turkoman tribe recorded in history; they were already renowned for their bravery at the time of the Arabian occupation. Their hard roving life and constant fighting had kept down their numbers to such an extent that, even in conjunction with the Saryks, they were no match for the Tekkes.

The name "Punjdeh" is often given to both these types of rug. It is a name that became familiar to Englishmen principally because it was there that, in 1885, there occurred a collision between Afghan and Russian troops, which nearly resulted in war between England and Russia.

Strictly speaking, the Saryk Turkoman rugs may be the most correctly classified as "Punjdeh" rugs, but, as previously explained, the classification of Turkoman rugs by districts is misleading. For instance, the rugs of these two tribes might equally well be called "Merv" rugs, according to the period at which they were made.

The plate shows first a splendid specimen of a Saryk Turkoman rug of the early eighteenth century. The most characteristic feature is the display of regularly spaced octagons on a rich red field. The most prized colour for the field is the red of butcher's meat, and is called "meat-colour," or "liver-colour," by the natives.

The octagons, some variation of which is found in most Turkoman weaves, are here regular in outline and of an elongated lozenge-shape. They are quartered in alternate red and ivory, and contain in their centres another geometric figure. Each of the outer quarterings contains two H-shaped figures, the significance of which is

somewhat obscure, but which are sometimes said to represent a portion of a camel's trappings.

In the spaces between the octagons appear diamond-shaped designs similar to those sometimes seen in other Turkoman weaves, notably those of the Tekkes.

About the centre of the field there is a variety of fortuitous little designs, interjected, as it were, to mar the absolute symmetry and perfection of design. These were, no doubt, inserted with the object of averting the evil-eye.

The border is very Caucasian in influence, somewhat after the style of the Yomuds, with its heavy latch-hooked vine.

These rugs are sometimes quite erroneously called "Khivas," and sometimes also they are referred to as "Camel foot" rugs, presumably in contradistinction to the "Fil-pa" (or Elephant-foot) rugs of the Afghan Turkomans.

The rich subdued colouring of this rug is superb, and is enhanced by a curious effect as of haze or smoke over the whole surface. This is partly the result of the sheen given off by its beautiful wool and partly the mellowing influence of time on the rich dyes. The stitch is very fine in the Persian knot, and the carpet is very supple and like velvet to the touch.

The other illustration shows an unique little piece of the Salor Turkomans, probably dating back to the middle of the eighteenth century. It is at present on loan exhibition in the Victoria and Albert Museum, South Kensington. The stitch is extremely fine, there being about 450 knots to the square inch, and the pile is very close clipped, thus throwing all the detail of the design into very clear definition.

In this type the main octagons are regular in shape, but their perimeter is defined by a sort of "zariba." In fact, the general effect of each octagon is that of an entrenched camp with a defensive perimeter and a central "keep."

Other irregular octagonal forms are seen in the spaces between, and in the centres of, the main octagons.

The ground of the field is in reality almost a plum colour, and time has imparted to it that inimitable "bloom" which is the distinction of a venerable old age in rugs, and is as attractive an asset as the bloom of youth in human beings.

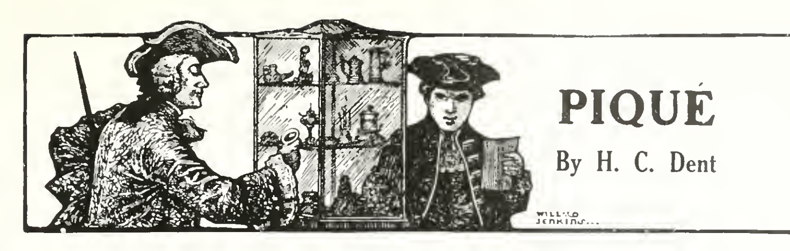
The panels of the main octagons are in a deep orange or flame colour.

The borders surrounding the field are of conventional geometric designs common to many of the Turkoman weaves, but the little dentured guard stripes are of a pattern peculiar to the Salors. At each end there is a broad outer border, decorated with a herringbone design forming diamond-shapes.

This type of rug is very popular amongst the Afghans, and in the houses of their Khans beautiful specimens may be seen, together with the more common "Fil-pa" and a variety of Persian rugs.

Sad to relate, these rugs, together with most others of the Turkoman group, have, during the last forty years, gradually succumbed to the lure of cheap chemical dyes—a deplorable fact, which, however, enhances by contrast the value and beauty of the antiques.





PIQUÉ

By H. C. Dent

SUPPLEMENTARY NOTES.

IN the opening chapter it was stated that no English encyclopædia had any reference to the art of piqué; its early history and origin, I greatly fear, are buried in oblivion. One can therefore only surmise as to its incidence. I had hoped to find some reference in *Evelyn's Diary* to the piqué art, as the output in London of tobacco-boxes, stick-heads, watch-cases, etc., with piqué decoration, must in his time have been quite considerable. Evelyn was so devoted to art, and refers in his classic on so many occasions to matters artistic, that it was quite within reasonable expectation some such reference might have been found. I was, however, unable to trace any mention of piqué, and his descendant, Mr. John Evelyn, has kindly informed me that, as far as he is aware, there is no reference to the art in the unpublished portions of the original script of the *Diary*.

The authorities at the great art library in Paris were most courteous in reply to my inquiries for information, but could state nothing of a definite nature indeed, their reply synchronises with that received from Mr. Penderel-Brodhurst, to whom, as one of the greatest authorities on the closely allied art of Boulle, I wrote for enlightenment as regards the origin of piqué. I am sure he will forgive me quoting a portion of his letter, in which he writes:—"I share your admiration of piqué work, but practically nothing seems to be known as to its history. It is, of course, quite possible that the elder Boulle may have been its inventor—the dates would allow of it—but as a rule the names of the early furniture-makers and decorators have not been recorded. Boulle is probably the earliest name known to us in this connection in France, just as Chippendale is the first name known to us in England. I have examined all my books on furniture, especially those on French furniture, without obtaining any light on the subject. There is a brief article on piqué in *Havard's Dictionnaire*, but it contains no information, and I fear the problem must be regarded as insoluble."

Mr. Penderel-Brodhurst agrees that I may well be right as regards my dates for the earliest and most brilliant French work, because, "had it been much later, we should probably have some clue to its originator, since the French began to preserve the names of their mobiliary artists much earlier than we did." The elder Boulle referred to in Mr. Penderel-Brodhurst's letter may have been either Jean Boulle, the father of Charles André Boulle, the most famous of his name, or more probably another member of the family, Pierre Boulle, who died in 1636, and who occupied the position for many years of "tourneur et menuisier de roy, des cabinets d'ebene."

With regard to the two piqué media, tortoise-shell and ivory, interesting notes appear in the *Dictionarium Polygraphicum*, published in 1735:—

"*Tortoiseshell.*—Used in inlaying, and various other uses, as snuff-boxes and other utensils. The shell of the caret, one of the four kinds of sea tortoise, is the only one used, and the under-shell only of this. To separate it from the upper, they make a little fire beneath it, and soon as ever 'tis warm, the under-shell becomes easily separable from the upper with the point of a knife, and is taken off in laminæ, or leaves, without killing the animal, which 'tis said, being turned to sea again, gets a new shell. The whole shell of the caret consists in thirteen leaves, eight of them flat and five a little bent. Of the flat ones, there are four large ones, about a foot long and seven inches broad. The best shell is thick, clear, and transparent, of the colour of antimony sprinkled with brown and white."

With regard to the other piqué medium, *ivory*, the *Dictionarium* quotes from Dioscorides, born at Anazartus, in Cilicia, in the first century A.D., the author of a *Materia Medica* in five volumes. Dioscorides says:—"By boiling ivory for the space of six hours with the root of mandragoras, it will become soft and tractable, that it may be managed as one pleases. Also to soften ivory, lay it for twelve hours in aqua-fortis, then three days in juice of beets, and it will become tender, and you work it into what form you please. To harden it again, lay it in strong vinegar."



Nos. I. and IV.

Under the head of "Tortoiseshell" in the latest edition of the *British Encyclopædia* will



Nos. II. and III.

be found the following note, which may be of interest: "The tortoiseshell of commerce consists of the epidermic plates of the hawksbill turtle (*Chelonia imbrecata*), the smallest of the sea turtles. The plates of tortoiseshell consist of horny matter, but they are harder, more brittle, and less fibrous than ordinary horn. Their value depends on the rich mottled colours they display—a warm translucent yellow, dashed and spotted with rich brown tints—and on the high polish they take and retain. The plates, as separated by heat from the bony skeleton, are keeled, curved, and irregular in form. They are first flattened by heat and pressure, and superficial irregularities are rasped away. Being harder and more brittle than horn, tortoiseshell requires more careful treatment in moulding it into any form, and as high heat tends to darken and obscure the material, it is treated at as low a heat as practicable. For many purposes it is necessary to increase the thickness, or add to the superficial size of tortoiseshell, and this is readily done by careful cleaning and rasping of the surfaces to be united, softening the plates in boiling water, or sometimes by dry heat, and then pressing them tightly together by means of heated pincers or a vice. The heat softens and liquefies a superficial film of the horny material, and that, with the pressure, effects a perfect union of the surfaces brought together. Heat and pressure are also employed to mould the substance into boxes and the numerous artificial forms into which it is made up."

Although it does not give any actual description of piqué, elaborate instructions for preparing the media used in the art are given in Vol. III., Chapter xi., of a work entitled *Secrets concernant les Arts et Métiers*, published in Paris in 1790. I must refer those interested in the subject to this excellent treatise, a copy of which can be seen at the British Museum library. Among the articles contained in the chapter referred to are included, "To mould snuff-boxes in tortoiseshell," "To solder tortoiseshell," "To soften ivory," and "To dye ivory black, red, blue, and green." The details of these various processes must necessarily be full of interest to the piqué enthusiast. The methods recommended in this French work are, as regards the tortoiseshell medium at least, practically the same as those adopted by the manufacturers of toilet and other tortoiseshell articles of to-day.

I cannot conclude these notes on a beautiful art, the pursuit of which has been my favourite hobby through many years of a busy professional life, without expressing my sincere thanks for the help and encouragement I have consistently received from the experts, the art auctioneers, and the various antique dealers of the metropolis. My grateful thanks are due to Mr. C. Reginald Grundy, Editor of The Connoisseur, Mr. Cescinsky, and Mr. Penderel-Brodhurst, for much encouragement; also to the Conservateur of the Louvre and the Secretary of the "Bibliothèque d'Art et Archeologie" of the Rue Spontini, Paris; and to Mr. Mitchell, of the Victoria and Albert Museum, who has been most helpful in giving me every information at his disposal. I would specially wish also to thank Mr. N. Hill-Archer, of Puttick & Simpson's, among the auctioneers; and Messrs. Parsons, of Tessier's; Mr. Cole, of Law, Foulsham & Cole's; Mr. Sidney Cooper, of Parkes', Vigo Street; and Mr. Victor Crichton, of Kensington, among the dealers. Also my thanks are due to Messrs. Battson, of Brewer Street, for allowing me to study the details of production of the beautiful tortoiseshell articles of the toilet-table which represent the piqué of to-day, and thus compare present methods with those described in the old French work referred to above. My thanks are specially due to Mr. Palmer, of Messrs. Wicksteed & Palmer's, for the infinite care he has taken in his difficult work of photographing the specimens selected for illustration; at best, a somewhat thankless task, as it is almost impossible to convey an adequate idea of the extraordinary delicacy of design and beauty of colouring of many of the finer specimens. Last, but not least, my thanks are due to my wife, for her great help in preparing and typing the sheets for the press, for her excellent judgment and the ready aid she has afforded me at all times in forming the collection of piqué, typical specimens of which I have endeavoured to place before my readers. I am fully conscious that I have done nothing like justice to a subject



Nos. V. and VI.

which, on account of its charm and beauty, should have inspired the best, but trust that my effort may at least create a wider interest in the beautiful art of piqué, and stimulate another to indite a work more worthy of such a fascinating handicraft.

This concluding article on piqué is illustrated with a few specimens of special interest or rarity, which are fairly representative of the whole period through which we have endeavoured to follow this interesting art.

No. i. An oval snuff-box, presenting on the lid two figures, male and female, in Northern European dress of the seventeenth century. The details of these figures and the costumes are worked out in *clous* of gold and silver, with single circle decoration in the same metals. The workmanship is very similar to that on the handles of a set of knives and forks of North German origin, dated 1680, to be seen in the Victoria and Albert Museum, which have already been referred to in the section devoted to "Piqué on Ivory." The author has only met with some half-dozen snuff-boxes of this particular *genre*, of which the specimen illustrated is quite a brilliant example.

No. ii. This box has a representation on the lid of the signing of the Treaty of Alliance in 1726 at Vienna, between Austria and Spain, arranging in its articles for the restoration of Gibraltar to Spain, and for placing the Pretender on the British throne. Among the pendent arms will be noted the Paschal Lamb, the badge of the Common Order of the Golden Fleece, which may well have been bestowed on James Francis Edward Stuart; also the Lilies and the Lions, probably representing the Pretender's coat of arms as King of France and Britain: the Pretender is the central figure at the table, the crown being slightly elevated above his head to represent him as the uncrowned king. There is no piqué decoration on the lid, but on the base will be noticed, in point piqué, the date of the Treaty, 1726, and the initials of the young Pretender, by whom it was presented to a relative of David Wilkie, the artist, in recognition of services rendered to the Stuart cause after the débâcle of Culloden in 1746.

No. iii. Represents a very interesting hinged snuff-box. It may be remembered that this fine hair-work, a differentiation of piqué posé, has already been referred to when considering the English piqué work of the mid-eighteenth century. That such boxes were produced from 1740 to 1750 is undoubted, but the specimen under consideration proves that similar work was first produced in England some seventy-five years earlier. It will be noticed that the circle decoration of the Stuart period is in this instance associated with the hair-work, and I have also quite recently discovered in the Victoria and Albert Museum three watches and cases, the latter decorated in very similar manner. These watches were made by Johannes Bayes, J. Bushman, and Richard Colston, respectively admitted to the Clockmakers' Company in 1647, 1670, and 1682. Each watch-case presents a central design showing a definite Oriental influence, and it is to be noticed that the same suggestion is shown on the base of the box under consideration. Recently I have been able to obtain a small oval snuff-box of the late period of Louis XIV., with hair-work in silver strands. Here the emblems of the king, the sun, and the sunflower are introduced, proving that the French, even as early as the late seventeenth century, had adopted this specialised form of piqué posé. Also in Mrs. Griffin's collection in Nottingham there is a fine specimen of the same period, the hair-work in this instance consisting of gold strands. To sum up, therefore, with regard to hair-work, it was, as far as one can gather, first produced in England about the middle of the seventeenth century, and a little later specimens were being produced by French craftsmen. It again came into fashion in England in the middle of the eighteenth century, and finally was reproduced by French workers with far more artistic elaboration in the time of Louis XVI. It is to be noted that this box constitutes the solitary instance known to the author of the occurrence of a Latin inscription on a piqué specimen. "Vulnus ab angue ame causa data est" it appears to read. To what incident of classic lore the representation refers I have been unable to discover.

No. iv. A bouquet-holder of the early nineteenth century, the rays of which are encircled by a ring, so that the spread of the holder can be readily adapted as required to the size of the posy.

No. v. presents a candlestick with piqué decoration in gold on blonde tortoiseshell. This specimen came from the Kennedy collection, and illustrates the typical designs associated with the Louis XV. period.

No. vi. A Louis XVI. circular tortoiseshell trinket-box, with the double circle decoration of the period, in three shades of gold and platinum. Platinum, then known by miners as "white gold," was only introduced from South America about the end of the eighteenth century. The use of this precious metal in the arts as early as the time of Louis XVI. is distinctly uncommon, and adds to the interest of this particular piqué specimen. Even the base of the box is completely

FRANCES AND LUCY, DAUGHTERS OF GENERAL CARPENTER
PETER LION, *del. et pinxit.* JAS. WATSON, *fecit*
From the Batsford Collection of Historical Portraits



covered, and the central scene on the lid is cleverly carried out in the same scheme of tinted gold and platinum.

No. vii.—A "writing set," consisting of seal, paper-cutter, and letter-opener. The decoration almost entirely consists of opalescent mother-of pearl, the piqué proper being limited to a few leaves and tendrils. The work is very fine, of French origin (nineteenth century), and probably of the Louis Philippe period.



No. VII.



Delville   By H. Elrington

Delville, Glasnevin, co. Dublin, is a house to which a threefold interest attaches—firstly, as the home of Mrs. Delany for twenty-five years of her life; secondly, as an example of the sort of decoration possible in the unpretending residence of a gentleman of moderate means in the eighteenth century; thirdly, for the sake of the intrinsic merit of these decorations.

In 1719, Mrs. Berkeley, the owner of a house called The Glen, in Glasnevin, leased it to two Fellows of Trinity College, Dr. Helsham and the Rev. Robert Delany, who pulled down the existing house and built a new one on its site, to which Swift—not without a touch of his whimsical malice—gave the name of Heldelville; but, whether on account of its "inconvenient associations" or because Helsham's share in the joint tenancy came to an end, the first syllable of the title was soon dropped.

The Delany occupancy of Delville lasted from 1719 to 1768, and it seems reasonably certain that the decorations of the house as we see them now were, with one or two exceptions, executed during this period.* Dr. Delany, before his marriage, which took place in 1743, seems to have concerned himself rather with the exterior than the interior of Delville, which

* With regard to dates, my authorities have been *History of Co. Dublin*, by F. Elrington Ball, Litt.D., and Mrs. Delany's Correspondence.

No. I.—The Hall at Delville

would make it probable that the work indoors was for the most part executed between 1743 and 1768. To confirm this supposition, we have the description of the house which Mrs. Delany wrote to her sister shortly after her arrival there. "The house stood," she wrote, "on rising ground, and was approached through a courtyard, round which a coach and four could be driven. The front was two stories high, with five windows across the top story; and in the centre of the lower story there was the hall door, which was approached by six steps provided with a portico." The grounds she describes as being "chiefly laid out in paddocks, planted in a wild way with trees and bushes." A stream flowed through them, and an attempt was made to convey an impression of park-like extent by stocking them with deer. Behind the house there was a bowling green which sloped down to the stream, and to the left of it there was a parterre surrounded by elm trees and flowering shrubs. Then another walk led to a portico which was afterwards celebrated as containing a portrait of Stella,



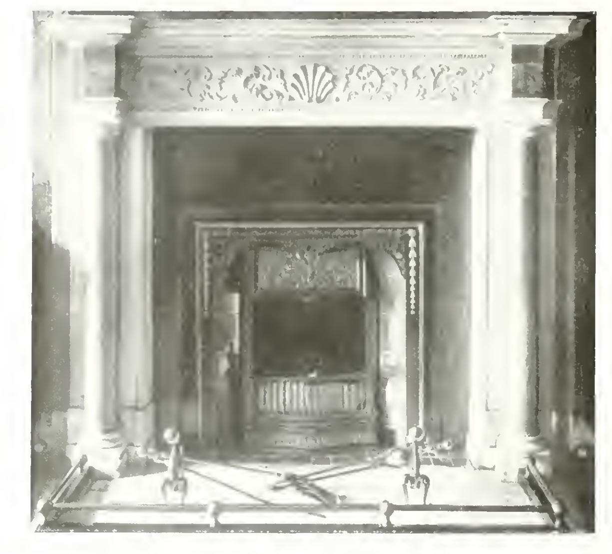
No. II.—STONE STAIRCASE MENTIONED BY MRS. DELANY IN HER CORRESPONDENCE



No. III.—CEILING IN DRAWING-ROOM, SHOWING CONTRAST BETWEEN OLD AND MODERN STUCCO

and as bearing an inscription ascribed to Swift, "Fastigia despicit urbis."

This description of the exterior of Delville fits it passing well to-day, but when one comes to her description of the inside of the house there is a difference. She writes: "On entering the hall, which was furnished with a handsome ceiling and Doric entablature (No. i.), there were, on the right, 'the eating parlour,' with a bow window, and on the left a room designed for a chapel. From the hall a stone staircase, 'well finished with stucco,' led to the upper story." She makes no mention of the elaborate stucco-work of the ceilings, or the beautiful marble mantelpieces now to be found in the different rooms, which omission on the part of such a close observer as she was, points to the fact that they were not there when she arrived, but were part of the improvements to which she refers in her correspondence, and consequently were executed some time between 1743 and 1768. Out of the hall three steps lead up into a very small back hall, from which ascends the stone staircase to which Mrs. Delany refers, though she makes no mention of a balustrade (No. ii.). From these stairs one reaches the room which was the Delanys' drawing-room (No. iii.).



No. IV. MANTELPIECE IN MRS. DELANY'S DRAWING-ROOM

On the left of this room is another, with a powdering closet opening out of it. This ceiling is coved, and the coving is decorated with delicately modelled garlands of flowers freely treated in rather high relief. At each corner of the ceiling is a female figure enclosed in a conventional oblong wreath. The centre-piece is a design of hart's-tongue fern surrounded by a wreath. Outside this is another wreath, between the four points of which are birds, flying. The mantel in this room is of yellow and white marble enclosed in a carved wooden frame. Judging by the condition of the white marble lintel, which sags in the centre, this may possibly be a relic of the original Glen. The ceiling of the closet has cherubs' heads at the four corners. These heads are in high relief, but the pear-shaped wreaths into which they fade are in low relief. Both are delicately executed. The projecting cornice of the drawing-room is decorated with an ovolo moulding—one which



No. V. MANTELPIECE IN ROOM ON MEZZANINE FLOOR



No. VI. MANTELPIECE IN STUDY

prevails much both in the woodwork and marble of the house—and the coving is ornamented with floral designs in low relief. At the corners of the ceiling are female figures in floral frames. The coarse and commonplace centre ornaments, of a modern type, bear no relation to the rest. Setting aside these, however, it seems to me that this ceiling—though in some respects it closely resembles the bedroom—lacks something of the grace and delicacy of the latter.

In view of the fact that between the date of the extension of Adam influence to Ireland, about 1765, and the departure of the Delanys in 1768, there only intervenes a period of three years, I am inclined to think that we ought to regard the stucco of these rooms as Franchini work—that is to say, if not the work of the brothers themselves, who introduced modelled plaster into Ireland in 1739, that it

No. VII.—MANTELPIECE IN "EATING PARLOUR" OF THE DELANYS' TIME

is the work of Dublin artists who learned their style, and who, judging by the varying quality of the work, were more or less skilful.

In this room there is a white marble mantel with pilasters of yellow marble (No. iv.). In a room on a mezzanine floor there is an oak mantel, very elaborately carved in a somewhat formal design (No. v.). To the right of the back hall another small hall leads to a study and a room opening out of it, both of which have corner fireplaces (No. vi.). There is a fine mantel in the study.

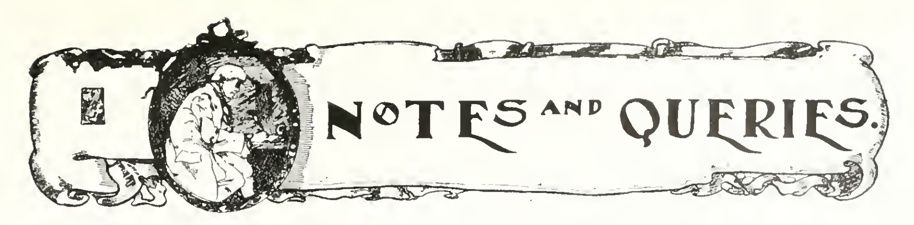


No. VIII.—PLAIN MANTELPIECE WITH OVOLO MOULDING

The room that was the Delanys' dining-parlour is much decorated, and its style suggests Adam rather than Franchini influence, and reminds one that the Adam brothers, after their tour abroad, came back imbued with French ideas on the subject of the ornamentation of the "eating-room, which was to be cheerful and well decorated." This is certainly the case at Delville, though the ceiling, divided into compartments by heavy beams decorated with stucco, in the style practised by the Adams before their foreign tour, is less attractive, to my mind, than the ceilings of the bedrooms. The mantel may be described as typical Adam. The marble seems to be breccia mista, and the colours are very beautiful (No. vii.).

On the opposite side of the hall is the room which contains the shell-work which we know to have been the work of Mrs. Delany's own hands. This shell-work consists of garlands of natural flowers, each garland being about fifteen inches in length. It is said that the shells out of which the flowers were made were brought from Malahide strand. What was the original colour of this shell-work I cannot say: it is now a dark brown. It is said that Mrs. Delany did some of the stucco at Delville with her own hands, and when one considers the amount of skill and ingenuity displayed in her shell-work, this is not difficult to believe.

Perhaps the most interesting characteristic of Delville is its variety, suggesting, as it does, that here dwelt people who loved what was beautiful and decorated their home as opportunity offered or resources permitted. Here we find no complete scheme of ornament; one is conscious all the time that various personalities, more or less skilled, have been at work on them, and there is ample field for speculation. For the last quarter of a century Delville has been in the possession of the late Mr. Lanigan-O'Keefe and his family, who have done much to preserve that eighteenth-century atmosphere—intangible yet unmistakable—that pervades this house: one of the most interesting relics that remains to tell us something of the Art and Letters of old Dublin.



[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

A GAINSBOROUGH LETTER.

SIR,—Can any reader of THE CONNOISSEUR tell me who is the present owner of the letter written by Gainsborough to Sir Joshua Reynolds in 1782 to thank him for buying the picture of *A Girl Feeding Pigs*? It was sold at Sotheby's ten or eleven years ago.

The letter is a brief one, and its contents fairly well known; but I am anxious to ascertain its exact wording, in the hope that it may help me to discover whether there is any foundation for the story that Sir Joshua voluntarily paid more for the picture than Gainsborough asked. Sir Joshua's letter which might have helped me—the one in which he followed a question as to the price with "half a hundred elegant compliments on the merit of the painter"—has, I fear, suffered the fate of almost all those addressed to Gainsborough, who seems to have made a habit of destroying his correspondence.—WILLIAM T. WHITLEY.

UNIDENTIFIED PAINTINGS (Nos. 381 and 382).

SIR,—I wish to ascertain the painters of these works, and any other information which your readers may be able to give about them. The size of the *Cupid* is 117 cm. high, 83 cm. wide.—(DR.) LEONELLO GABRICI.

UNIDENTIFIED PAINTING (No. 383).

SIR,—The subject of this is supposed to be an episode in the life of Antony and Cleopatra, but I shall be glad to have this verified, and also to ascertain the painter's name. The size of the picture is 7 ft. 6 in. by 7 ft. 6 in.—THOS. HOBSON.

UNIDENTIFIED PAINTING (No. 380, August, 1921).

SIR,—I have in my collection a very fine coloured engraving (25 in. by 18 in.) of this painting, signed Maria Catherine Prestel and dated 1787. If you refer to Bryan's *Dictionary of Painters and Engravers*, you will find this is described as a view of *A Tin Mine*, after Loutherbourg. I have seen and heard of several impressions from this plate in black, but, so far, that in my possession is the only coloured plate I have seen, but no doubt there are others. If Mr. Cecil B. Morgan is passing through Witham at any time, I shall be very pleased to show him my engraving. WALTER GARDNER.

"MURILLO" SUBJECT (No. 379, August, 1921).

SIR,—There can be no doubt that this picture is an adaptation from Murillo's *Grape-Eaters*, at Munich, a dog being introduced in place of the second boy. Judging from the reproduction, I fear that there is little chance of your correspondent's painting having come from the brush of Murillo himself, unless, of course, it has been worked upon by some less competent hand. By comparison with its prototype at Munich, the *gamin* seems to lack the fire of a



(381) "CUPID"

preliminary sketch, and looks too meticulous to be anything else than a copy which, by means of focus on the animal; that the boy's bared chest and foremost foot lack the fine modelling of the



ACHILLES DRAGGING THE BODY OF HECTOR ROUND THE WALLS OF TROY

the substitution noted above, has been turned into a distinct composition. In support of this theory, it may be added that the figure of the dog is inferior to that of the boy; that the latter's eyes do not Munich picture; and that the too faithful repetition of the notches on the wall to the right is exactly what one would expect to find in the productions of an unimaginative copyist.—Derek Darien.



UNIDENTIFIED [illegible]



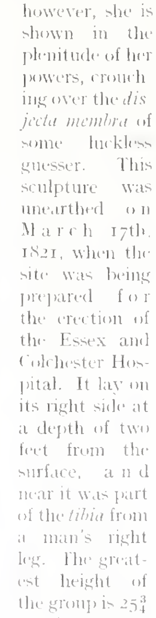
BEACH SCENE
BY WILLIAM ROXBY BEVERLEY (1824–1903)

The Connoisseur



Selected Sculptures: the Colchester Sphinx

It is curious that when Mr. Henry B. Walters indited the Romano-British section of his valuable book, *The Art of the Romans* (Methuen & Co., pp. 168 *et seq.*), he made no specific reference to two sculptures in the Colchester Corporation Museum, which, in their way, are as interesting relics of the Occupation as any which have been handed down to modern times. "From the purely artistic point of view," he wrote, "the remains of Roman Britain have little of which to boast, of native products still less. Some sculptures of more than average merit have, however, been found, both of stone and of bronze; and of these, some must be imported, but others appear to be actually by local artists." Among examples of the latter class, the *Sphinx* and the *Stela of the Centurion* at Colchester take a high place. Description of the stela must be reserved for a future occasion, but it should be noted here that the carvings were found within a short distance of one another, although a period of forty-seven years intervened between the respective dates of discovery. Of the two sculptures, the oölite Sphinx is the less technically accomplished, but allowance must be made for the fact that it embodies the more ambitious conception—one which somewhat transcended its portrayer's powers of expression. If, however, too much attention is not paid to the creature's head, which both in posture and detail is the least convincing portion of the composition, it is possible better to appreciate the sturdy, vigorous rendition of the group as a whole. The subject represents the Theban Sphinx: the monster which slew all who failed to solve her riddles, until she was finally overcome by Œdipus. To him the Sphinx propounded the famous conundrum: she asked him to name a being with four feet, two feet, and three feet, and only one voice, but the number of whose feet varied so that when it was weakest it had most. Œdipus made the rather obvious response that the being was a man, who crawled on all fours in infancy, stood unaided on his feet during his prime, but who, in age, supported himself with a stick. On receiving this reply, the Sphinx slew herself. In the group under discussion, however, she is shown in the plenitude of her powers, crouching over the *disjecta membra* of some luckless guesser. This sculpture was unearthed on March 17th, 1821, when the site was being prepared for the erection of the Essex and Colchester Hospital. It lay on its right side at a depth of two feet from the surface, and near it was part of the *tibia* from a man's right leg. The greatest height of the group is 25¾ ins., its greatest





THEBAN SPHINX FIRST CENTURY A.D. IN COLCHESTER CORPORATION MUSEUM

length 25½ ins. Beneath the base is cut a letter S, rather over 5 ins. high.

The symbolical application of the subject to its surroundings at Camulodunum (Colchester) has been frequently discussed, but its most obvious purpose in a cemetery, such as is known to have existed around the scene of its discovery, would be to typify the destructive power of death (*Journal of Roman Studies*, vol. ii., p. 126). An incomplete inscription found close by, and now inset in the Sphinx's (modern) pedestal, appears to commemorate several warriors belonging to two or more legions, but is far too fragmentary for its purport to be understood completely. It tempts one to imagine, however, that both Sphinx and tablet formed part of a monument erected to the Roman veterans slain in the Boudiccan revolt (61 A.D.), when Colchester was captured by the Iceni. "Everything else in the colony was reduced to ruins . . . or consumed by fire," says Tacitus, "but the temple, whither the soldiers had retired in a body, was taken by storm after a two-days' siege." The period to which the production of the Sphinx is assigned (the last half of the first century A.D., the inscription belonging roughly to the same date) is in itself favourable to the theory, but, unfortunately, there are two or three serious objections which render its validity extremely dubious. Not the least of these objections is the fact that no positive proof exists of any original connection between the two pieces.



MANTELPIECE AT 20, PORTMAN SQUARE, WITH PAINTING BY ANGELICA KAUFFMANN

Thomas Cromwell's *History and Description of . . . Colchester* (London, 1825) notes that the discovery of the Sphinx was anticipated in 1820, by the finding of a "small bronze of the same allegorical monster," but lacking its wings, "within a distance of a few yards from the stone figure." The bronze, "not above an inch and a half in height," passed into the possession of a Mrs. Timms, of Colchester, but nothing is now known in the district as to its whereabouts.

The popular confusion of Theban with Egyptian Sphinxes, which all the *dicta* of savants have

failed to dissipate, encourages me to remind readers that the two types were essentially different. The Theban Sphinx was a female, the Egyptian, a male composite creature, and it was not until Ptolemaic times that a hybrid female variety made its appearance in Egypt.

In conclusion, I must record my debt of gratitude to Mr. Arthur G. Wright, the erudite Curator of Colchester Museum, under whose guidance I have made my studies in Colcestrian lore, and who has readily assisted me in sifting material for this note.—F. GORDON ROE.

MANTELPIECE IN GROUND FLOOR SITTING-ROOM AT 20, PORTMAN SQUARE, WITH PAINTING BY ANGELICA KAUFFMANN

"Angelica Kauffmann and her Art"

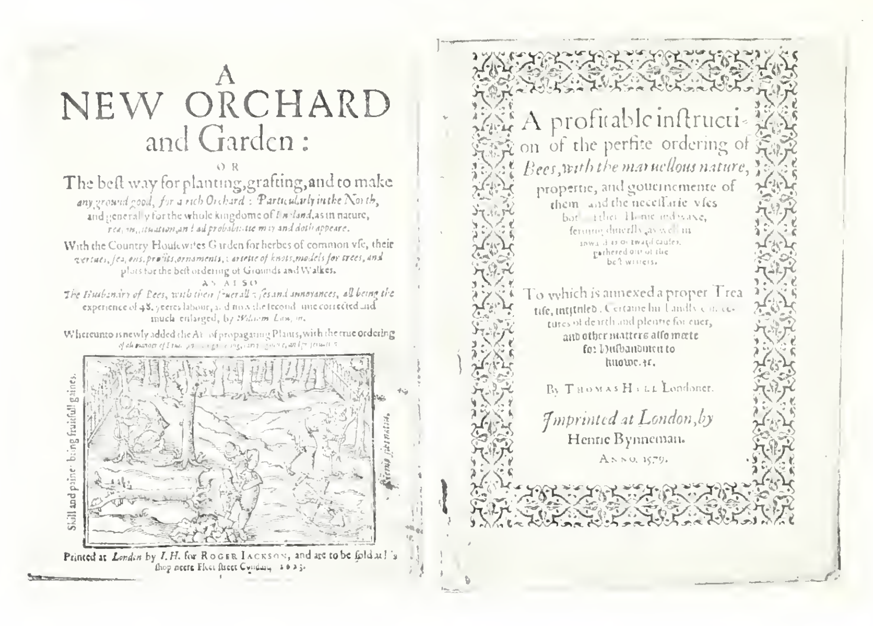
THE two illustrations of fine Adam mantelpieces at 20, Portman Square, were intended to accompany Lady Victoria Manners's interesting account of Angelica Kauffmann, but had to be held over, owing to lack of space. The first part of the article appeared in January, 1921; the second, in August.

Delft Ware (July, 1921)

F. E. W. enquires about two delft bowls, on page 162. Both of these are from the pottery of Joseph Flower, of Redcliff, Bristol. Flower was the only potter to produce "bianco sopra bianco" borders on plates, dishes, and bowls. The larger bowl is, I think, decorated either by Flower himself or by his friend, Michael Edkins. I have seen many specimens, with the same Chinese design, on Redcliff delft ware. The *shaped* edge of the larger bowl is typical of Flower's pottery. Brislington produced a *waved* edge, which was made by pressing the edge of the article between three fingers, producing a waved effect or small up-and-down curves. If the fingers are applied by the owner of a waved edge specimen, it will be found that they fit exactly to the curves.—W. J. POUNTNEY, Author of *Old Bristol Potteries* (1920).

An Eighteenth-century Itinerary

THE little volume, the contents of which I am about to describe, was discovered in a bookseller's rubbish-box, priced at a sum not exceeding 6d. It is a copy of the *Calendrier | de la Ville et Cité | de Tournay | Pour l'Année Bissextile, 1784*, interleaved with plain sheets whereon a British traveller has recorded various facts and impressions associated with his journey. Unfortunately, the owner's name does not seem to be mentioned,

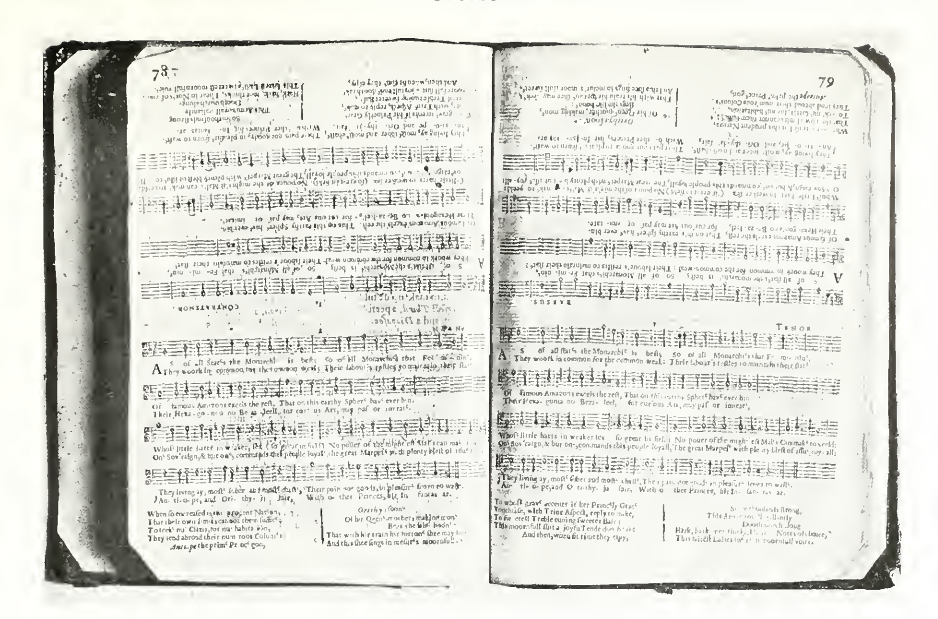


TITLE-PAGES OF LAWSON'S "NEW ORCHARD AND GARDEN" (1623), AND OF HYLL'S "BEES" (1579)

but one judges from the entries that it was not his first trip to the Continent, and that he was accompanied by his brother, while the large proportion of memoranda relating to the manufacture and purchase of cloth and other stuffs suggests that the tourists were combining business with pleasure. Our itinerant, then—untroubled by superstitious fears—left London on a fine Friday in May (13th), 1784, and travelled by Calais, Ardres, St. Omer, Cassell, Armentières, and Lille, to Tournay (or Tournai, as it is now spelled), where he purchased the *Calendrier* for seven sous on the 18th. Two days later found him in Brussels, which he left on the 22nd for Namur, arriving at Liège on the following day, and at Aix on the 25th. Practically throughout the journey careful details were noted, not only of the amounts paid for posting and hotel bills, not only descriptions of scenery and of the state of the fields, but also of buildings of interest passed *en route*, of climatic conditions, of vintages, of the cost of importing wine to England, and of military pay and pensions. The nameless traveller's peregrinations carried him beyond Aix, numerous well-known towns being mentioned more or less briefly. Whether he intended to visit Paris on his homeward route is not stated, but what seems to be a copy taken from a diligence advertisement suggests that some such idea may have entered his mind. The vehicle which left Nancy on Monday, 11 p.m., was timed to reach the French capital on the following Thursday, 8 p.m., the fare amounting to sixty-five livres twelve sous.

One descriptive passage may be quoted as typifying the general contents of the journal. At "small and ill-built" Swalbach "there is a great resort of Company for ye Benefit of ye Waters, similar in Quality but of greater Force than those of Spa. We are told that there are at this Time near 800 Persons" (taking the cure). "At one of the Fountains," continues the account, "is a sort of public Room, where Tea, Chocolate, etc., is served. Near ye other is ye Ball Room, an old inelegant Apartment, wch., as there is no other publick Diversion here, is well attended every night, and during the day Faro and Games of Hazard employ those who are too idle or dissipated to ride, or to pursue o(the)r amusements."

Some references to factories may interest the collector of ceramics: "At Tournay observe (*sic*) manufacture of porcelain." Again, "At Hext (presumably Höchst), about 3 Leagues frm. Francefort (*sic*), is a Manufre of Porcelain employs 30 to 40 Hands, said not to be so well conducted as



"MELISSOMELOS," OR "BEES' MADRIGAL" (1634)

yt at Frankendahl (Frankenthal)." A third note mentions "the Luxemburgh porcelain, like our Staffordshire, as light, well glazed and formed. At Tournay they asked me abt. 6 Shillings the Dozen Plates."—CRITICUS

Early Books on Bees

ONE of the most varied and complete collections of books on bees is that belonging to Mr. T. W. Cowan, F.L.S., Chairman of the British Bee-keepers' Association. They include well-preserved works dating from the fourth quarter of the sixteenth century, and several of them are illustrated and have very attractive title-pages. Among the most interesting are:—*A Profitable Instruction of the Perfite Ordering of Bees* ($6\frac{5}{8}$ in. by 5 in.), by Thomas Hyll, London, 1579; *Virgil's Eclogues with his Booke De Apibus, concerning the Gouvernment and Ordering of Bees*, by John Brinsley, London, 1620; *A New Orchard and Garden . . . as also the Husbandry of Bees* ($7\frac{5}{8}$ in. by $5\frac{1}{2}$ in.), by William Lawson, London, 1623; and Charles Butler's books on *The Feminine Monarchie, or the Historie of Bees* (London, 1623, and Oxford, 1634). Then there is the *Melissomelos*, or *Bees' Madrigal*, which covers pages 78 to 81 of the last named ($7\frac{1}{4}$ in. by $5\frac{1}{4}$ in.). It should be noted that two of the parts ("Mean" and "Tenor") are printed one way of the book, and the other two ("Contratenor" and "Bassus") are printed in the opposite direction, so that four singers could use the same copy, each person holding one corner of the book.—H. ST. GEORGE GRAY.



IN THE SALE ROOM

The Stowe Sale

The sumptuous folio catalogue of the sale held at Stowe by Messrs. Jackson Stops during July, appears to have been based, in so far as historical comment is concerned, on that prepared by Henry Ramsay Forster immediately after the conclusion of the other auction at the same mansion in 1848. This earlier sale, which took place under the auspices of Messrs. Christie, occupied forty days, commencing August 15th, the total sum realised being £77,562 4s. 6d. To this must be added the library, which netted £10,355 7s. 6d. Of individual lots in this 1848 sale, one of the most interesting was undoubtedly the *Chandos Portrait of Shakespeare*, now in the National Portrait Gallery, but which in those days was unable to command a higher price than 355 guineas. Other notable pictures were Rembrandt's *Unmerciful Servant* (2,200 guineas), Salvator Rosa's *Finding of Moses* (1,000 guineas), Cuyp's *Philip baptising the Eunuch* (1,470 guineas), and another Rembrandt, *Portrait of a Burgomaster* (810 guineas). Several other works were afterwards restored to Stowe, and figured in the recent dispersal.

The 1921 sale, begun on July 4th, did not cease until the 28th of the same month, the total realised being about £54,000. A large proportion of lots had no interest for collectors, and therefore this account is restricted solely to outstanding objects of art. The highest figure, 8,000 guineas, was reached by five Brussels tapestry panels by O. Leyniers, representing the Triumphs of Ceres, Bacchus, Neptune, Mars, and Diana, which hung in the State Dining Room. Six narrow Brussels panels, and a pair of narrow strips, all woven with trophies, from the same apartment, scored 1,300 guineas; while from the Tapestry Dining Room, Brussels panels portraying *The Operations of the Siege of Lille* (where Lord Cobham, a former owner of Stowe, commanded the covering army), *The Battle of Wynendael Wood*, *The Functions of the Cavalry Foraging*, and *The Poisoning of the Spy*, made 750 guineas, 900 guineas, 650 guineas, and 650 guineas respectively. Of the pictures, Van Dyck's *Portrait of the Baron de Vieuville*, 7 ft. × 4 ft., which went for £220 10s. in 1848, was now bid up to 2,500 guineas without reaching its reserve. In an attempt to secure a purchaser, the portrait was again offered, but to a less appreciative audience, the final bid being 1,000 guineas under the previous result. The most sought-after piece of plate was a solid gold salver, 15 in. diam., bearing the Buckingham arms, village scenes, and the signs of the Zodiac (weight, 50 oz.), for which 675 guineas was given. It was followed by a bronze replica of the Boscobel oak, with a miniature by Cooper, inset with diamond, suspended therefrom. This was sent by Charles to Henry Lord Beauchamp in 1651, and was knocked down for 100 guineas in 1848. It now fetched 425 guineas. The purchase by Mr. J. Rochelle Thomas of the historic Worcester dinner service was alluded to in our last issue. The curious old alto-relievo representing the *Bosworth Field*, in the Armoury, made 1,000 guineas. It is said to have been brought from Castle Hedingham, and Walpole mentions it appreciatively, but, of course, it dates from some time after "1485." A lead life-size equestrian statue of George I., in armour, on a massive stone pedestal, was knocked down for 550 guineas.

Pictures and Drawings

Several works by Mr. John Sargent were put on the market during the concluding portion of the season, an oil painting of *A Lady and a little Boy asleep in a punt under a willow*, 22 × 27 in., fetching as much as £810 at Sotheby's, thus badly beating *The Cigarette* (a sketch), 31 × 25½ in., and a *Portrait of a Girl in white muslin dress*, 31½ × 25½ in., which went for £346 10s. and £388 10s. respectively at the King Street rooms. The last-named lot bore an inscription to the late Miss Anstruther Thomson, to whom it and the previous picture had belonged. Five water-colours by Mr. Sargent were also sold at Sotheby's, their total value on this occasion being £1,405. The highest individual price, £370, was given for a *Bridge and Campanile, Venice*, 20 × 14 in. Two drawings by Copley Fielding, *Loch Lomond*, 1830, 22½ × 31½ in., and *The Island of Staffa*, 1843, 21½ × 31½ in., realised £735 and £300 respectively at King Street, where an oil by Gainsborough, *The Watering Place*, 24½ × 20½ in., scored £861.

At Puttick & Simpson's, two panel paintings by Rubens, belonging to the Earl of Dartmouth, realised £420 and £283 10s. on July 13th. They were *An Extensive Landscape in Autumn*, 10½ × 25½ in., and *The Holy Family with SS. Elizabeth and John*, 20 × 20 in. (Old Masters, 1880). From another property, a *Landscape*, by J. Van Goyen, panel, 15½ × 23½ in., netted £220 10s.

The auction at Weston Park, Herts, mentioned in our September issue, was conducted by Messrs. Knight, Frank & Rutley.

Engravings and Etchings

Messrs. Puttick & Simpson continued to hold interesting print auctions up to the close of the season. July 21st was devoted to "Baxters," the highest price of the day being £42 for an unvarnished impression of the *Coronation of Queen Victoria*. Next in importance was an example, unvarnished, of the *Opening of Parliament*, £30; while a fully-lettered impression of the *Conqueror of Europe* scored £28 7s. This sale was preceded, on the 8th, by a mixed assortment of engravings from various properties, when the following bids were registered:—£120 15s. for six aquatints, *Un Minuet à L'Anglaise*, *Un Minuet à la Françoise*, *Calcdonia in a Reel*, *Hibernia in a Jig*, *Cambria in a Country Dance*, and *Mrs. Gibbs in the character of Grace Gaylove*, by Roberts, Stadler, and Platt, after A. Buck; £50 8s. for a series of twenty-three aquatints of *Swiss Costumes*, by J. P. Lamy, in original cover; £50 for a mezzotint, *The Milkmaid and Cowherd*, by J. R. Smith, after Morland; and £47 5s.

for *The Sportsman's Return*, by W. Ward, after the same. All these were printed in colours. The following were plain :—*Blind Man's Buff*, by W. Ward, after Morland, £44 2s. ; *A Fruit Piece* and *A Flower Piece*, by R. Earlom, after Van Huysum, proofs before titles, £35 14s. ; and *The Return to Port*, by D. Lucas, after E. Isabey, first state, £44 2s.

On July 19th, Sotheby's sold the following pairs of engravings, all of which were printed in colours :—*Haymakers* and *Compassionate Children*, by W. Ward, after J. Ward, £300 ; *The Romps* and *The Truants*, by the same, after W. R. Bigg, £105 ; and *Saturday Morning* and *Saturday Evening*, by T. Burke and W. Nutter, after the same, £105. July 27th saw a set of six aquatints, printed in colours, *Shooting*, by R. Reeve, after S. Howitt, reach £155 ; and an etching by Rembrandt, *The Goldweigher's Field*, £40, at the same rooms. On the previous day, impressions in colours of *March* and *April*, by Bartolozzi, after W. Hamilton, made £86 ; of *L'Amant Surpris*, by Descourtis, after Schall, £90 ; of *Noce de Village*, by the same, after Taunay, £48 ; and a plain mezzotint of *General Washington*, after Stuart, published by Atkins and Nightingale, £46.

China, Furniture, Musical Instruments, Coins, etc.

MOST of the concluding prices of the season, which remain to be catalogued, were realised at Puttick & Simpson's rooms. On July 1st, a set of five Chippendale chairs netted £315 ; and an Adam mahogany dining table, 80 in., extending to 190 in., £84. On the 8th and 22nd, a Nantgarw service (impressed mark) of twenty-nine pieces secured £164 ; a salt-glaze diamond-shape teapot and cover, 5½ in. high, painted with a lady and gentleman in a garden, £54 12s. ; and a pair of Worcester biscuit circular plaquettes, by Flight & Barr, 3½ in. diam., £21. The last were self-portraits of Thomas Baxter at the ages of thirty-three and fifty-four. One was signed and dated T.B., 1814 ; both bore incised mark F.B., 1814 and 1815. Successful violin sales were held on the 14th and 28th ; leading prices are tabulated below :—

VIOLIN MAKER.	REMARKS.	COLLECTION.	PRICE.
Antonius Stradivarius, Cremona, 1692.	Back in 2 pieces of medium curl ; table of fine grain in 2 pieces ; brown orange varnish. 13 15/16 in	Late G. H. L. Parsons, of Streatham.	£500
Andreas Guarnerius, Cremona, 1655.	With original label	" A Gentleman " ..	£300
Nicolas Amati	With bow ; in case	Late Col. A. E. Ross ..	£85
Raffaele and Antonio Gagliano, Naples.	———	Anon.	£85
Joannes Tononi, Bologna ..	———	"	£85
J. B. Vuillaume	Copy of Stradivarius	"	£78
" "		"	£55
An old violin, labelled " Joseph Guarnerius, 1737."	In case	"	£50
Joannes Tononi	Head not original ; labelled " Nicolas Amati."	" A Gentleman " ..	£50
Benjamin Banks, Salisbury, 1790.	Branded and labelled	Anon.	£41

The numismatic collections of the late Alfred Pack and Sir George Lawson were dispersed at Sotheby's on July 25th and two days following, the net total of the sale being £2,652 10s. By far the most important lot was the latter collector's Henry VII. gold Ryal (maker's mark cross fitchée on reverse only) (Kenyon, fig. 40, Lawrence, Pl. X., 10), which ran up to £415. Only four other specimens are known to exist.

An early 16th-century bronze (Riccio school) of *Neptune holding a trident*, 14 in. high, on marble plinth, brought in £735 at King Street on the 27th.

Mr. W. H. Renwick, of Cardiff, informs us that the dessert service sold at the same rooms on April 21st for £441, and alluded to on page 236 of our August issue, is *Swansea*, and not Nantgarw. It is now in his possession.

Spirited bidding attended the auction held by Messrs. Bennett & Son, Dublin, when Col. R. Claude Cane's collection was dispersed at his Kildare residence, " St. Wolstan's," near Celbridge. Among the most important items was an old cut-glass chandelier, 6 ft. 9 in. high, for which £1,218 was given.

Stamps

THE appended table supplies particulars of the most important stamps sold by Puttick & Simpson during July, for sums exceeding £30. [*See next page*.]

Books and MSS.

IN addition to the very early 14th-century *Lancelot du Lac*, which realised £3,500 at Sotheby's during June, as stated in our last issue, the Yates Thompson collection also included the rarities tabulated on the next page.

The last three days of June witnessed the dispersal of a large and varied collection of books and MSS. from various sources, a total of nearly £16,500 being obtained for the 733 lots. On the opening day the chief item was a copy of the first edition of Macrobius's *Expositio in Somnium Scipionis*, 1472, which sold for £780. Thirty pounds less was paid for a fine copy of Sir Philip Sidney's the Countess of Pembroke's *Arcadia*, 1590 ; and a copy of the third folio edition of Shakespeare's Plays, 1664, with the rare separate leaf with Ben Jonson's verses in large type, realised £580. Mention, too, should be made of a copy of that excessively rare work of Byron's, *The Waltz*, 1813, consisting of only twenty-eight leaves, for

Where Issued.	Date.	Remarks.	Price.
Cape of Good Hope ..	1861	Wdblck., error of col., 1d. pale blue; good marg., but slight tear at l.; rather heavy oblit.	£100
" " ..	1861	Wdblck., error of col.; 4d. verm.; good col. and marg., but cut across at r.	£58
" " ..	1861	Wdblck., 4d. blue; good col. and marg. Unused	£40
Mauritius	1848	Early intermediate impression, 2d. blue; small marg.; minute thinning at top; light blue oblit.	£60
"	1848	Another, deep blue on blue paper; small marg.; light oblit. ..	£50
"	1848	Intermediate, 2d. blue on blue paper	£52
"	1848	Late intermediate, 2d. blue on blue paper; slightly creased ..	£43
"	1848	Early intermediate, 1d. red on blue paper; large marg.; light oblit.; creased.	£31
New Britain	1914	On German New Guinea; set of 14. Unused, mint	£84
Samoa	1914	On German issue; set of 13. Unused	£80

which £115 was paid. The first item of real importance on the second day was a copy of the 1640 edition of Shakespeare's Poems, which was knocked down for £430. This was followed by another rare Shakespeare item, a copy of the second edition of *Henry V.*, 1602, of which only two other copies are known. Keen bidding was aroused, the final offer being one of £1,800. Of even greater importance was a copy of an unique and hitherto unknown edition of Heywood's *King Edward the Fourth*, 1599, for which £2,500 was given. The same sum was given on the concluding day for a first edition of *The*

Early in the sale, *The Shelburne Papers*, the property of the Marquess of Lansdowne, catalogued in 140 lots, were offered in one lot, and were sold for £1,400.

At the same rooms, also in July, Keats's *Poems*, first edition, 1817, made £380; Shelley's *Adonais*, 1821, £330; and Gould's *Birds of Australia*, 7 vols., with supplement, £200. Audubon's *Birds of America*, 2 vols., was also offered, making £120, while a copy of the first edition of *The Pilgrim's Progress*, 1678, sold for £500, and £360 was given for a copy of the second edition of the same work. Bunyan was also represented at a sale at Messrs.

Title.	Date.	Price.
Epistolar of the Sainte Chapelle, Paris	14th century	£950
The Armagnac Breviary	15th century	£1,050
The Ottenbeuren Collectarius	12th century	£1,000
Hours of the Ayala Family	15th century	£800
Florentine Horæ of the Marquis of Blandford	15th century	£2,600
Credo or Protestacion del Emperador (?) Charles V.	16th century	£800

Pilgrim's Progress, 1678; while two Missales, one French, 15th century, and the other English, of the same period, made £290 and £300 respectively.

A large and varied collection of autograph letters and documents was dispersed at Sotheby's rooms on July 11th and 12th, a total of over £5,600 being obtained. "Burns" was the big name in the sale, the last twenty-seven lots consisting of relics, letters, and MSS. of Robert Burns, the joint property of the children of the late Mr. Gilbert Burns, of Chapelizod, Dublin, which produced just short of £3,000. We give the principal items in tabulated form:—

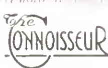
Puttick & Simpson's, when the 1666 edition of *Grace Abounding* realised £44.

A copy of the Shakespeare First Folio was bid up to £1,000 at the King Street rooms on July 25th, when Burns's Holograph MS. of his poem, *Tam O'Shanter*, was also offered, and sold for £500. At Sotheby's, a very interesting Bible (Lugduni, 1521), containing an inscription by Laud—"Decemb : 7 : beinge Tuesdaye I held this Bible to K : Charles while he sware the peace with Spaine. Guil : London"—netted £150; and a collection of ninety-nine works, mainly first editions, by and relating to Dickens, £200.

Description.	Price.
Family Bible of William Burnes, father of the Poet	£450
Burns's Poems, 1786 (Kilmarnock Edition). Presentation copy	£810
Burns's Poems, 1786 (Kilmarnock Edition)	£590
Complete autograph MS. of "The Jolly Beggars"	£430
Manuscript of Bannockburn, Bruce to his Troops	£205
Portion of 2 pp., A. L. to Countess of Glencairn	£100

(Photo. [illegible])

ADORATION OF THE MAGI
BY GHIRLANDAIO
In the Uffizi Gallery





"Black Jacks and Leather Bottells," by Oliver Baker. (Ed. J. Burrow & Co. £3 3s. net)

THERE are so many allusions to black jacks and leather bottells in old stories and songs that a knowledge of the forms and uses of these articles is almost necessary for a perfect comprehension of our early literature. The subject, if not altogether unexplored, has at least afforded a theme to no important work, so that Mr. Baker, in producing his present important volume, is opening up largely untrodden ground. He is the greatest authority on the subject, and he has covered it so exhaustively that it may be safely prophesied that his book will remain the standard work on leathern drinking vessels for many a long day. It is difficult to realise that, until comparatively modern times, the utensils now supplied by potters, glass-makers, and metal-workers were largely made by workers in leather, wood, or horn. Though no fraternity of glass-makers or potters ever appears to have existed in London, a guild of "Botelmakers," who solely manufactured leather utensils, was in active operation in the fourteenth century, and their ordinances, dated 1373, aver that their "mistery had been well and in order made from the time whereof memory does not run to the contrary." The "Botelmakers" apparently flourished until well on in the fifteenth century. Then there came overmuch competition from tin and pewter workers, and the two crafts of "Bottilmakers" and Horners—the latter made vessels of horn—amalgamated, because they could not afford to support separate organisations. This was in 1476. Less than a century later—1562, to be precise—the amalgamated company was in such a bad way that it was petitioning for relief from taxation. Soon afterwards, the Horners, who, having plenty of work other than the making of drinking vessels, still flourished, wished to separate from their companions, and, failing to achieve this by legal means, apparently ostracised them, for in 1569 only a single "bottilmaker" remained a member of the fraternity. Bottel-making still went on, however, though probably the demand for the articles was largely confined to country districts, which produced their own wares.

The leathern vessels made to contain liquid were of numerous sizes and shapes, and their manufacture appears to have been almost an English monopoly. Large quantities were exported to the Continent, and the failure of the continental trade appears to have been one of the causes which originated the collapse of the Company of Bottel Makers. The orthodox bottel was shaped like a keg, with the mouth at the top. These were of various sizes, and in the Middle Ages many of them were elaborately decorated. So common were these leathern receptacles, that from the thirteenth to the seventeenth century the term "bottel," or "bottle," as we now spell it, was solely applied to them. Besides the common types, there were leathern flasks, known as "flackets." Some of these were made in fancy shapes and two of them, fashioned like human heads, are illustrated in Mr. Baker's book, besides other uncommon forms. The leathern "pistol," shaped like the firearm of the same name, was used in the time of Queen Anne, and may have been introduced at a considerably earlier date. Others were shaped like horns, of which an example is to be found in the Victoria and Albert Museum. While the bottel was always a closed receptacle intended for carrying about, the black jack corresponded to the modern jug, and probably derives its name from the leathern coat or jack worn by soldiers and armed men generally. Black jacks appear to have originated at a later date than bottels, and a great number of specimens is still preserved. The larger black jacks were known as "bombards," and were sometimes of immense size, holding seven gallons or more. At the other end of the scale were leathern mugs frequently tipped with silver. Earlier forms of leathern vessels were the water bougets, which were practically bags used for carrying water, made in various forms and always in pairs, so as to balance each other when suspended on either side by a horse, or borne by a man by means of a yoke. Though similar appliances are still in use in the East, there appear to be no English examples in existence, and Mr. Baker has been compelled to illustrate them by drawings made from heraldic devices in which they not unfrequently appear. Mr. Baker has shown unremitting industry in bringing together materials bearing on his subject, and has ransacked old-world literature for allusions to the various forms of leathern vessels. He has also gone far and wide in search of existing specimens, and gives numerous illustrations, some of them—from decorated specimens—being reproduced in colour. The majority of the illustrations are from photographs, but a number, and these not the least successful, are the work of the author himself, a well-known artist and member of the Royal Cambrian Academy and other important art societies. The mounting of the work is everything that could be desired, and reflects great credit on the publishers.

"The Ninth Volume of the Walpole Society, 1920-1921," edited by A. J. Finberg. (University Press, Oxford. Issued only to subscribers)

Of the four articles forming the contents of the *Ninth Volume of the Walpole Society*, that by Mrs. Finberg on "Canaletto in England," though not given the pride of place, is undoubtedly the most important and interesting. Among the foreign painters who have visited or settled in this country, only Holbein, Van Dyck, Lely, and Kneller have exercised a greater influence on native art. Canaletto, indeed, may be said to have been the founder of our topographical school, and though his immediate English followers and imitators fell very much below the level of their precursor, later artists, like Girtin and numerous modern draughtsmen and painters, have shown that they can learn from Canaletto's work without becoming slavish imitators, and, like him, invest topographical subjects with artistic distinction. Though Canaletto's work has done so much for English art, his visit to this country has been so imperfectly chronicled that more than one writer has ventured to suggest that it never occurred, and that the painter who actually came here was merely an impostor masquerading under his name. This view could hardly be seriously entertained by anyone acquainted with the number and importance of Canaletto's productions here, but it is both interesting and valuable to have an authentic account of his visit — or rather visits — and a full record of the work he did while in this country. Mrs. Finberg has compiled her account entirely from contemporary sources, and transformed what were formerly a few disconnected stories linked together by apocryphal surmises, into an authentic and consistent narrative. She shows that Canaletto came to England in 1746, left for Venice towards the end of 1750, returned to England about eight months later, and remained here until 1760. A detailed account is given of the work executed by him for English patrons both in this country and Venice, and a *catalogue raisonné* of his English views. There is also a valuable account of Canaletto's contemporaries and followers in England, which throws new light on the career of many little known but interesting painters. The paper is accompanied by about thirty pages of illustrations. The article by the Earl of Ilchester on *The Visit of Queen Elizabeth to Blackfriars*, by Marcus Gheeraerts, conclusively establishes the identity of most of the personages shown in this famous and much-discussed picture. Vertue, who engraved it, jumped to erroneous conclusions concerning the identity of the scene and most of the personages depicted. These were accepted as correct until Sir George Scharf disputed them, and put investigators into the right direction. Since then, Sir Lionel Cust has laboured on the same ground, and now Lord Ilchester's researches leave little for future students to establish. Another article is on a portrait of Prince Charles, afterwards King Charles I., by Robert Peake, contributed by Mr. A. J. Finberg, the Editor, which is valuable as establishing the authenticity of a picture by this artist, to whom it has been impossible hitherto to assign any definite works. In the light of Mr. Finberg's discovery, it will be probably possible to transfer to Peake a number of the portraits now tentatively given to Marcus Gheeraerts and other Elizabethan artists. Mr. C. Reginald Grundy's paper on "Documents relating to an Action brought against Joseph Goupy in 1738" considerably increases our knowledge concerning the career of this once famous artist, and incidentally throws light on the work of some of his now better known contemporaries. The volume is of exceptional interest, and more than maintains the high traditions of the Society's publications.

"A General History of Porcelain," by William Burton. 2 vols. (Cassell & Co. £4 4s.)

It is possible, though not probable, that porcelain was made in China as early as the Han dynasty, which held sway over the Celestial Empire from 205 B.C. to A.D. 220. The Chinese, indeed, aver that it was invented between 185 B.C. and 80 B.C., but whether the substance then regarded as porcelain would now be classified under that name is a matter for conjecture. All that can be said is that no porcelain which can be identified as belonging to that early period has so far been discovered. It is not until the Sung dynasty (A.D. 960–1279) that porcelain manufacture on a large scale appears to have been definitely established. Even so, its history extends over a period of nearly a thousand years, and covers the products not only of the factories of China and Japan, but, from the last quarter of the seventeenth century and onwards, the work produced in numerous European countries. Mr. Burton, in essaying to deal with the whole subject in a single book, by no means of colossal magnitude, has taken upon himself a difficult task. As a practical manufacturer, as well as a learned student of ceramic history, he possesses qualifications for the work which are combined in few writers, and they have enabled him to produce a well-proportioned and handily arranged book, written easily yet concisely, and putting at the command of the general student a large mass of information—technical as well as historical—in an easily comprehensible form. The work is well illustrated, containing thirty-two plates in colour and eighty in black-and-white, as well as numerous reproductions of makers' marks. All these factors combine to make it a highly useful book, well worth securing by anyone wanting to attain a general knowledge of porcelain.

Wide as is the scope of the work, one could have wished that Mr. Burton had made it still wider by giving some of what he considers to be the salient distinctions between pottery and porcelain, for the two substances may be made so much alike that it is almost impossible to discriminate between semi-translucent pottery and semi-opaque porcelain. Thus Mr. Burton classifies as porcelain the Persian "Gombroon ware," which many writers include under the heading of pottery, and the uninformed reader is left with little guide as to why there should be a difference of opinion. While Mr. Burton is a reliable guide on all matters relating to the ingredients out of which porcelain is manufactured, and the different processes they undergo to become transformed into distinctive varieties of china, one feels that he is not always quite up to date in his histories of individual factories, and that he might with advantage have consulted recently published books and magazine articles concerning them. Thus the connection between the workmen employed at Lowdin's China House, Bristol, and Dr. Wall's porcelain factory at Worcester, which was suggested by Mr. R. L.

Hobson in his *Worcester Porcelain*, and confirmed by Mr. W. J. Pountney in his recently published book on *Old Bristol Potteries*, is entirely ignored by Mr. Burton. Similar omissions might be pointed out in the sections devoted to other English and foreign work. These failings are, of course, less serious than irritating. The well-informed reader is conscious that while Mr. Burton is an admirable guide on all the main essentials of his theme, he has hardly kept abreast with contemporary knowledge regarding much interesting detail. This impression is confirmed by a glance at the bibliography given at the end of the second volume, which could with advantage have been largely extended for a work of this importance. The illustrations, to which attention has already been called, are generally both well selected and of sufficient size to give an adequate idea of all the objects they represent. They add much to the utility of a book, which, if not possessed of great appeal to a specialist, should be a welcome addition to any gentleman's library.

"Homes of the Past," by W. H. Helm. Illustrated from pen-and-ink drawings by A. C. Chappelow. (John Lane. £2 2s. net)

Mr. Helm emphasises the need for the proper conservation of such houses as remain to us, at the present day, as an artistic legacy from bygone centuries. The author's ideal of the State ownership of these houses, and the plan of filling them with the furniture and appointments of their time, are both commendable, but, unfortunately, impracticable. The endeavour to furnish Boothby Pagnell, for example, would be hopeless from the commencement, as no single article has come down to us from this date. Larger questions also enter into this project. Are we to perpetuate everything in the way of building merely because it is old? Mr. Helm says, on page 9, "Even 'the Early Victorian House' should be preserved." The saints forbid! Houses also occupy ground-space, and one has often to demolish one before another can be built. They are also, as a rule, private property, and however we may desire to reach a state such as William Morris has pictured in *News from Nowhere*, we have not attained such a millennium yet, and our old houses are present, and demand care and attention in the age and under the present conditions in which we live. The author writes well, but the scope of the book, from Froglodite man to the present day, is too vast for a small quarto volume. On page 7, the "Annians" introduces a new and very ugly word. The sketches with which the book is illustrated are not always fortunate. In many instances good photographs would have been preferable, and there is no purpose served in arranging these so that the book has to be turned half round. The one facing page 95 is a glaring instance of this fault, of which there are many examples. Mr. Helm is not always as accurate as one would wish, especially if his book is to be regarded as authoritative. On page 23 he says, "The fifteenth was the last century in which the moat, common from the Norman time, was dug as a regular part of the preparation of a new homestead." One can cite Parham Old Hall (1510) and Ightham Mote as two out of many examples to the contrary. On page 38 he speaks of vegetables as a part of the later Norman diet. Surely this is wrong? Potatoes were not known until the end of Elizabeth's reign, and cabbages and green vegetables are seventeenth century in introduction into the English dietary scale. On page 80, in the seventeenth-century house in Neville's Court, among the furniture suggested is "a glass-doored cupboard for the display of china." Surely not in the seventeenth century? On page 126 is illustrated a "grandmother" clock standing on a bracket. This is not a long-case clock at all. The author's dating also, in some instances, leaves something to be desired. Thus, the oak livery cupboard, facing page 58, is not late fifteenth century, but mid-sixteenth. Facing page 78, the oak stool is seventeenth-century, and not in the first decade. Some of the illustrations cannot be recognised, as the personality of the draughtsman has intruded and altered the character of the object which he has sketched. Thus several of the pieces from the Victoria and Albert Museum have taken on a new guise.

"The Print-Collector's Quarterly," edited by Campbell Dodgson, C.B.E. Vol. VIII., No. 2 (20s. a year).

The manager of *The Print-Collector's Quarterly* asks us to call attention to the wide range of this magazine, which it is intended shall "deal with both old and modern work, and with all forms of etching, engraving, lithography, wood-engraving, etc., etc., by all recognised masters of these different mediums, including modern English, American, and continental masters." This programme is a wide one, but the second number of the present issue gives promise that it will be fully carried out, as the contents include articles which refer to, and are illustrated with, reproductions from all the mediums mentioned. Mr. A. E. Popham describes the work of Jean Duvet, the earliest French line engraver, whose work, though generally confused and crowded, was unique in the sixteenth century for its spiritual and mystical significance. Descriptions of some unrecorded states of various etchings by Meryon are given by Mr. J. L. Wright. Mr. Frank Gibson deals with "The Etchings and Lithographs of George Clausen, R.A.," and Mr. Herbert Furst begins a series of articles on "The Modern Woodcut." It would be interesting for the last-named writer to define his meaning of the term "art," as he apparently shuts out all translations from different mediums as coming outside the term. This writer's ideas on the subject may be perhaps conveyed by the following statement: "The only definite criterion we can establish is this: The more a wood block is used to imitate or to 'interpret' a design originally made in a different material and with the aid of tools other than knife or graver, the less is its claim to be regarded as a work of art." One may bluntly say that this so-called criterion has no bearing on the matter whatever. The circumstances as to how or when or in what materials the original design of a wood block was executed have no bearing whatever on its artistic significance. The points which are essential are the suitability or otherwise of the design for wood-engraving and the technical ability displayed in the engraving. This matter can best be explained by an analogy taken from literature. A wood block translated from a drawing or painting is practically the equivalent of a book translated from a foreign language. Generally, such translations are deficient in what may

be termed the artistic spirit, not because translation precludes art, but because translation, being less well paid than original work, attracts less able exponents. The finest translations—the English authorised version of the Bible, for instance—hold their own with the best originals in artistic feeling and expression. Were Mr. Furst's criterion applied to literature, FitzGerald's *Omar Khayyam* would be deemed merely a piece of craftsmanship, whereas every piece of doggerel verse padding the columns of a provincial paper would have to be considered a work of art.

"Some Aspects of Art Education," published under the auspices of the National Society of Art Masters, with a Foreword by Sir James Yoxall. (George Allen and Unwin, Ltd. 5s. net)

About thirty or forty years ago the national art teaching of England probably reached the nadir of its efficiency. It was then a monument of misguided effort, the energies of the teachers in the schools, benefited by Government subvention, being apparently largely directed to crush out the originality and individuality of their pupils and ensure that there should be no practical outcome from their work. Matters have gradually changed, and though the old system has not been entirely superseded, it has been very greatly improved. What is being done now in art teaching, and what further improvements may be effected, is ably and eloquently set forth in twelve essays dealing with *Some Aspects of Art Education*, written by leading art masters in provincial and London schools. They are concerned with the theory as well as the practice of art, and should be helpful not only to all those who are connected with art teaching, as is modestly suggested by the publishers, but should also be of great value to that wider public who are desirous of understanding the significance and ultimate ends of art.

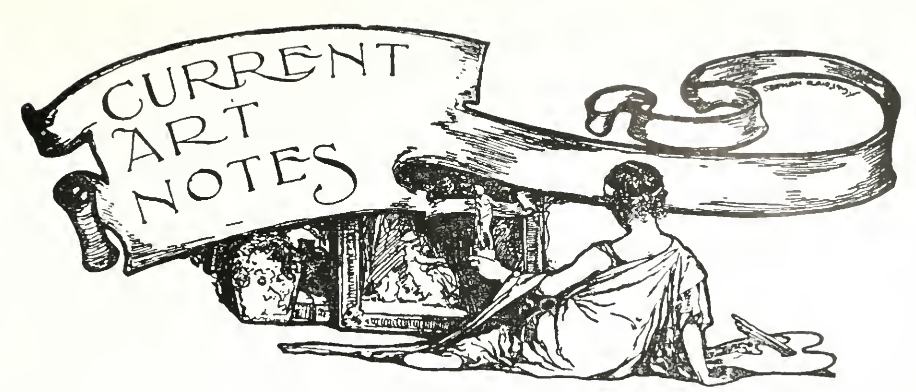
Where all the essays are so good, it is difficult to single out any for special commendation, but mention should certainly be made of Mr. W. G. Raffe's exposition of the "Creative Instinct in Education," which sums up the principles underlying artistic training in a masterly manner. Some highly practical advice regarding the formation of an inexpensive art school library is given by Mr. Charles A. Eva. Mr. Roxby Hall gives valuable hints regarding "Art Instruction in Secondary Schools," in which he lays judicious emphasis on the necessity of having beautiful surroundings and objects of natural loveliness to study from; and other instructive papers are contributed by Messrs. J. W. T. Vinall, Charles W. Hobbis, George C. Duxbury, W. H. Helm, H. Barrett Carpenter, A. F. Reeves Fowkes, and Frank P. Brown, Professor P. J. Keelan, and Miss Ethel M. Spiller.

"A Collection of Choice, Old, and Rare Books." Part III. (Cha-Dav), No. 194. (Pickering & Chatto. 2s.)

An interesting list of "Choice, Old, and Rare Books" is furnished in Part III. of the catalogue issued by Messrs. Pickering & Chatto (1, King Street, St. James's). Among the items it contains, one of the most attractive is formed by twenty-two volumes of poems collected by Horace Walpole during the years 1762-1790, and bound in contemporary calf, with the Walpole arms in gilt on the side, and in many instances containing title-pages specially printed for them at the Strawberry Hill Press. Walpole's taste chiefly ran to satires, and in numerous passages in which names are indicated only by asterisks he has filled them in, in his own handwriting; but he by no means limited his collection to these efforts of wit, and Crabbe, Goldsmith, Macpherson, Hayley, and others are well represented, as well as numerous lampoonists like Cumberland and Peter Pindar. The collection, indeed, forms a complete epitome of thirty years of Georgian poetry, enriched throughout with notes in Walpole's handwriting. A number of works on Charles II., a copy of the 1601 folio edition of Chaucer, numerous early editions of Charles Churchill, Colley Cibber, George Colman, William Congreve, Walter Crane, John Crowne, George Cruikshank, Richard Cumberland, and Sir William Davenant, and rarities such as the first edition (1602) of the works of Samuel Daniel, go to make up an attractive catalogue, which contains many out-of-the-way works at moderate prices.

"An Eastern Library," by V. C. Scott O'Connor. (Robert Maclehose & Co., Ltd.)

It is difficult for the ordinary Englishman to realise that during the Middle Ages there flourished in the East a literature considerably more extensive, and in many respects more enlightened, than that of the West, and that it was transcribed, illuminated, and illustrated by artists whose best productions rival in their beauty the choicest works of the contemporary Celtic, English, and French schools. Mr. O'Connor's account of *An Eastern Library*, if it does not afford a complete introduction to this literature and art, at least serves, as the author modestly suggests, "to lead the enquirer gently by the hand into an enclosed garden of precious things, of whose existence he might otherwise be unaware." The nucleus of the library was collected by Mohamed Baksh, a Moslem gentleman of North Bihar, India. He left a collection of 1,400 Oriental books to his son, Khuda Baksh, of Patna, and the latter, though blessed only with moderate means, employed an emissary at a salary of £40 a year to ransack Western Asia and Egypt for suitable additions. The work was a labour of love, or rather a passion for both master and servant, and they appeared to have hesitated at almost nothing to secure rare volumes. Though offered large sums by the British Museum and others for his collection, Khuda Baksh bequeathed it to the city of Patna to form "The Patna Oriental Public Library." Mr. O'Connor describes some of its most unique treasures, giving brief but fascinating epitomes of their contents in a manner that makes the reader desire to know more about them, while excellent reproductions in colour and black-and-white of some of the miniatures they contain give a vivid idea of the beauty of the illuminator's art in which they are enshrined. What will be of interest to the bookman is a list classified of 250 of the most interesting items, compiled by the librarians, and giving the dates of their authorships and other particulars, though the latter are somewhat meagre. The little volume is a handy size and very tastefully mounted and produced.



The late Axel Herman Haig, 1835-1921

On August 23rd, exactly a year and a day after the death of Anders Zorn, there passed away in Axel Herman Haig another distinguished Swedish etcher, whose work was even better known and appreciated in this country than in his native land. Born at Katthamra, Gotland, during 1835, the late Axel Haig received an education at the town of Wisby, on the same island. Brought up in the idea of becoming a naval architect, he studied for a time at Carlskrona dockyard, being successful enough to secure a diploma. Later, he left Sweden for Scotland, where he worked under a Port Glasgow shipbuilder; but the change of territory seems to have diverted his thoughts into a new channel. From the ribs and timbers of ships his mind turned to arches and vaultings, from masts and spars to towers and spires. With the intention of following up this new inclination, Haig came to London, where he worked under several architects, among them William Burges (afterwards A.R.A.). It is interesting to note that the Royal Academy of 1875 contained no less than three of Burges's designs, which were openly avowed in the catalogue to have been "drawn and coloured by A. H. Haig." The architectural lore thus acquired by Haig proved of great value to him when, in middle age he commenced working in the medium which was to prove the vehicle of his fame, for although at different times he had worked in other branches of art, including water-colour and lithography, it is essentially as an etcher that his name will endure. The late Mr. Haig was a prolific worker, and executed many hundreds of plates in the course of his career. He exhibited at numerous British and continental galleries, gaining several gold medals and awards, while in addition to being a Royal Swedish Academician, he also enjoyed the Swedish titles of Knight-Commander of the Wasa and Knight of the Northern Star. In 1881 he was elected a member of the Royal Society of Painter-Etchers, and it was perhaps ominous that he was unrepresented in that body's exhibition this year. Mr. Haig's name appears in the Royal Academy catalogues for the first time in 1870. From then until the 'nineties he put in short spells of residence at a number of addresses in London or the nearer suburbs. But about 1892 he went to live at Grayshurst, Haslemere, which, with the exception of frequent trips to Sweden, may be said to have been his permanent home. His death took place at Southsea. It would have created a far greater sensation twenty or thirty years ago, when the artist was at the height of his fame, and his etchings were regarded as being the finest work of their kind in contemporary British art. Since then, however, the deceased gentleman



has gradually fallen into a less prominent position, a circumstance due less to any failing of his powers than to the fact that there arose younger men, working on similar lines, whose productions were more closely in accord with the modern taste. Mr Haig had a *penchant* for etching architectural subjects, which he rendered with almost photographic accuracy. Among the plates done by him were *Burgos Cathedral; Toledo Cathedral; San Marco, Venice; Notre Dame, Paris; Chartres Cathedral, The Vesper Bell*, and *The Quiet Hour*, to name but a mere handful. The pen-and-ink sketch portrait of the late Mr. Haig, reproduced in these pages, was done by our contributor, Mr Fred Roe, R.I., during a committee meeting of the Artists' General Benevolent Institution.

The late James Stephens Hill, R.I., R.O.I., 1854–1921.

WHILE enjoying a high reputation among connoisseurs and his brother-brushes, the late Mr James Stephens Hill never received the public recognition to which his talents entitled him. Born at Exeter in 1854, Mr. Hill was trained at the Royal Academy schools. He exhibited for the first time in 1880, when works by him were hung at the Royal Academy and at the Dudley Gallery. He was then living at Ivy Bank, Hampstead, and although he subsequently left this for other addresses, he never permanently deserted North-West London. During the 'nineties he went to 1a, Steele's Studio, Haverstock Hill, retaining this address to the end of his life. During 1898, Mr. Hill was elected a member of the Royal Institute of Painters in Water Colours, while in 1910 he joined the Royal Institute of Oil Painters. Besides the exhibitions of these societies and the others previously mentioned, he also contributed on different occasions to the R.B.A., N.E.A.C., "International," New Gallery, R.W.A., Liverpool, Manchester, Birmingham, at St Louis International, and Rome exhibitions. An able and searching painter, with a keen eye for harmonious colour, Mr. Hill's place among landscape artists will not easily be filled. His decease, which occurred in August last, hardly came as a surprise to those who knew of the serious illness under which he had laboured.

The late Major Sir Edward Feetham Coates, D.L., J.P., M.P., 1853–1921

ACCOUNTED the handsomest member of the House of Commons, and possessing a rare and engaging personality, Sir Edward Coates possessed a far larger circle of friends and admirers than many more famous politicians, and his death will be felt with a keen sense of personal loss by everyone who came into direct contact with him. He was an accomplished and many-sided man, and possessed keen discernment in artistic matters. It will be remembered that he saved the famous Gardner collection of engravings of London and the vicinity for the country by buying it when it appeared likely to be secured by a foreign purchaser, and this represents only one of several collections that he possessed. Long before the public began to appreciate eighteenth-century engravings in colour, Sir Edward had turned his attention to them and accumulated what is perhaps the most representative collection of English works in this medium in the country. He also formed a very interesting collection of works in pastel and gouache by English artists of the same period, but he by no means limited himself to these particular phases of art, and his residences in London and the country contained pictures and engravings representative of many types of English art.

London Salon of Photography

WHETHER by accident or design, the latest International Exhibition of the London Salon of Photography, at the R.W.S. Galleries (5a, Pall Mall East, S.W.1), was singularly free from those imitations of the painter's technique to which exception has more than once been taken by THE CONNOISSEUR. Generally speaking, indeed, the display was of such excellent quality that it proved rather difficult to select items for individual notice. That subtle photographer, Mr. Arthur F. Kales, by dint of well-considered lighting, and other expert camera-work, had produced a very interesting Red Indian incident, *The War Dance*, which had also many claims towards being considered as a successful decoration. Another, but more downright, demonstration of this class of photography was provided by Miss Helen Macgregor, who had utilised the barbaric "make-up" of a modern terpsichorist to highly effective advantage in the *Brigand's Dance*. *Gitana*, another more reposeful incident, taken by the same lady, also requited attention. Studies of the nude were both varied and numerous; the best, as regards choice of model, pose, and lighting, was certainly Mr. Bertram Park's *Nude* (No. 17). The portrait section was ably served, an important item being Mr. Marcus Adams's charming likeness of *Rosemary, daughter of Lady Lucas Tooth*, which, while in some respects recalling the Lawrence ideal, never trespassed upon it by becoming imitative. From an excellent and dignified presentment of *The Lord Chief Justice of England*, by Mr. Walter Thomas, one passed to the head, arranged with appropriate dramatic feeling, of an actor *In Lat. 15 S.*—one of the playlets composing the heterogeneous programme of London's Grand Guignol. A bust of *A Chinese Priest*, recorded with great exactitude by Mr. H. Jackson, afforded a complete contrast to a delicately rendered portrait of *Miss Ruth Miller*, arranged in voluminous light-hued draperies, which the photographer, Mr. J. N. Doolittle, had intentionally refrained from setting off by the conventional expedient of a dark background. The latter gentleman's *Vaqueros* was less successful; though skilfully taken, it rather too closely resembled a cinematograph "close-up"; while even the splendid characterisation of Mr. C. Pollard Crowther's *A Cavalier* did not save it from smacking of the stage. Two studies, as seen through the lens of Mr. E. M. Pratt, must next be cited: *The Quiet Traffic Hour*, an essay in diffused sunlight, and the *Skeleton of the Forest*, an arresting pattern formed by the writhing branches of a riven tree. A picturesque glimpse of Spanish child life was given by Mr. J. Ortiz Echague in *Fuenta Mora*; and a characteristic and happy arrangement of Dutch seventeenth-century costume by Mr. R. Polak in his *Portrait of a Woman with Prayer Book*. By means of a concentration of illumination, Mr. A. G. Raymond had brought out the full pathos of a piece of sculpture in *The Death*; while other outstanding items included Mr. A. Keith Dannatt's *Etaples Shrimping Girl*, Mrs. Ambrose Ralli's *Italian Market Woman*, Mr. Ernest Williams's *Sentinel of the*

Night, Mr. L. Moore's *The Convex Mirror*, Mr. T. H. B. Scott's *Summer*, Mr. M. Hilmy's *The Land of the Pharaohs*, and Mr. J. Hagemeyer's *On Deck of S.S. "Metagama."*

Posters by Gregory Brown

Mr. Gregory Brown's recent exhibition at the Burlington Gallery (15, Green Street, Leicester Square) afforded an insight into the methods whereby this artist produces the gay-hued posters which have been instrumental in familiarising thousands of Britons with his name. In the case of landscapes, Mr. Brown's plan is to make very careful studies, in pencil and water-colour, of the selected spot. From these he is able to decide what constitute the essential factors of the composition when considered from a decorative standpoint, and thus, by a process of elimination, he evolves the cosmos of his poster. Just at the present moment, Mr. Brown is attempting to simplify his style still further. He aims at making designs which, though essentially of decorative value, can lose no jot of their charm in the translating. It will be interesting to trace his progress. Of the original work (as apart from printed posters) displayed by Mr. Brown at the Burlington Gallery, his "first" studies, many of them evincing a competent use of the pencil, took a high place. Another feature was an early morning effect, very thinly but decisively painted in oils, so as to obviate losing the "onceness" which is, perhaps, its best quality.

Art Societies and the Entertainments Tax

In the United Kingdom we have the anomaly of a Government that spends many millions a year in encouraging the rising generation to become artists and artistic craftsmen, and yet which fails to give either artists or craftsmen any moral or material encouragement when once they have mastered the technique of their professions. A recent example of this policy was given in the Entertainments Tax. This at first was levied indiscriminately on all kinds of exhibitions to which visitors paid money for admission. So far as exhibitions of works of art were concerned, the tax probably resulted in an actual loss to the Government. Most private firms who had been in the habit of charging for admission to their exhibitions dropped the custom, with the result that their receipts from this source, which formerly brought in revenue to the country in the form of income-tax, ceased altogether. Several important societies were exempted from the tax, because they kept up establishments for the teaching of art, and the proceeds of the tax from other exhibitions probably do not greatly exceed the cost of their collection.

During the present session, when the new Finance Bill was introduced, Sir W. Joynson-Hicks moved a new clause, granting exemption from the tax to exhibitions of all displays "provided by a society, institution, or committee for the purpose of encouraging or promoting the interests of agriculture, housing, transport, art, or any general industry." The portion of the clause relating to art had been inserted largely through the instrumentality of the Imperial Arts League, and though the actual wording of the clause was not accepted by the Government, an assurance was given to Sir W. Joynson-Hicks that the principle of it would be embodied in a new clause to be attached to the Bill. When, however, the new clause was brought forward, it was found that all reference to art was deliberately excluded. The Imperial Arts League again took action, and in a clause moved by Mr. Ormsby-Gore, the exemption of art exhibitions held by societies, etc., not working for a profit was again brought forward. The Government opposed this amendment, with the result that it was defeated by 100 votes to 83. It is to be hoped that the matter will not be allowed to rest here. Art and artistic craftsmanship form the basis of many of our more profitable manufactures, and it appears ridiculous that these should be indirectly discouraged by taxation, from which other industries are exempt.

Some Forgotten Relics of Old Soho

A pedestrian approaching Soho Square from the south side, by means of the narrow court known as Bateman's Buildings (where lived J. R. Smith, Charles Bentley, and other artists), actually passes over the site of Monmouth House, formerly one of the most important mansions standing on the outskirts of old London. Soho Square is now largely occupied by business firms, but time was when it occupied the status of a highly fashionable residential quarter. Its name has not always been the same, but, while it was certainly called King's Square for a period, the story which says that it used to be known as Monmouth Square has been severely criticised. That Monmouth lived in the Square for a short while, however, is beyond dispute. The house which took his name was already in process of erection in 1683, and the designs for it have frequently been attributed to Wren himself, but, unfortunately for the latter fable, Mr. Allan Fea unearthed a reference in a contemporary letter which definitely accredited the work to "Mr. Ford . . . who is ye sole architect." After the Duke's execution in 1685, the mansion underwent various vicissitudes. It was taken by Lord Bateman, the peer of whom George I. remarked, "I can make him a lord, but I cannot make him a gentleman." It became an auction-room, and, apparently for a very brief while, a school. Perhaps its most important post-Monmouth phase, however, took place when it was used as the residence of certain French ambassadors, one of whom, the Comte de Guerchy, erected a chapel in its garden during 1764. Although nearly a century and a half has elapsed since Nollekens saw the last of Monmouth House, vague memories of its ambassadorial tenants still linger in Soho Square. No. 7, a red-brick house of dignified proportions, still standing in the north-west corner, is traditionally said to have belonged to some of these French diplomats, and, while it has not yet been found possible either to prove or disprove the truth of the legend, the building was obviously well suited for such a purpose. Of discreet and dignified appearance, No. 7, Soho Square, is fitted in a manner showing that no expense had been spared to make it one of the most elegant of residences. The majority of the appointments belong to the eighteenth century, when a complete renovation of the house seems to have taken place. The carved woodwork, of which there is a considerable quantity still *in situ*, is decorated with exquisite taste, and obviously came from a master-craftsman's workshop, while there are also some plaster

ceilings worthy of notice. The most important feature of the house is the "Hogarth" window, overlooking the Square, which is among the finest of its kind in existence. The interior details of this window are of the first quality—pilasters, capitals, mouldings, in fact, all the decoration, displaying perfect balance and taste. At one end of the room lighted by this window is an alcove, situated in a space easily capable of being screened off from the rest of the apartment. At first sight there is nothing very unusual about the alcove, but certain peculiarities in this part of the house have induced a well-known architect to suggest that it was intended for use as a private oratory, and that the recess, which lies towards the east, accommodated the altar. At the present time, No. 7, Soho Square, is in the possession of Messrs. Gill & Reigate, and has been connected by sundry artfully contrived passages with their Oxford Street premises. A former occupant was John Trotter, the founder of the Soho Bazaar, some portions of which are now incorporated in other buildings belonging to Messrs. Gill & Reigate. The Soho Bazaar, which has been called the progenitor of all similar London enterprises, was opened in 1816, with a view to affording a means of livelihood to dependents of those killed in the Napoleonic wars; 750 feet of counters were erected, and let out at the daily rate of 1½d. per square foot to respectable persons, while, to obviate chattering, a bye-law enacted that every article exposed for sale should be marked in plain figures, from which no departure was allowed to be made. The project proved enormously successful, the last remnants of it only disappearing within living recollection. It has already been shown that Messrs. Gill & Reigate's premises include two important relics of the days when Soho was bordered on what was, to a great extent, open country; but it may



NO. 7, SOHO SQUARE: THE ALCOVE

come as a surprise to some readers to learn that only a few yards in rear of the well-known Oxford Street façade there still exists the old Soho Chapel, the walls and windows of which can still be distinctly traced in one of Messrs. Gill & Reigate's galleries. In common with the other rooms alluded to in this note, this quondam place of worship is now filled with a quantity of choice antique furniture, to describe which, however, would not come within the purpose of this note.

Sunderland Public Art Gallery

Mr. A. J. Rowley, the clever maker of decorative panels in inlaid and coloured woods, who held two highly successful exhibitions in London last year, is now displaying a selection of his work at the Sunderland Public Art Gallery. This consists of sixty-six panels done from Mr. Rowley's own designs, and from those of Messrs. F. Brangwyn (who contributes a foreword to the catalogue), T. Blake Wirgman, W. A. Chase, W. J. Palmer, Jones, Edward King, R. Anning Bell, H. M. Livens, Martin Hardie (who, by a typographical error in the catalogue, is described as "R.A." instead of "R.E."), Hamilton Hay, H. Davis Richter, and Lawrence Rowley. As Mr. A. J. Rowley occupies an unique position in regard to British craftwork, having probably no serious competitor in his particular sphere, the exhibition should prove

highly popular, and Mr. J. A. Charlton Deas, the Director of the Gallery, must be felicitated on his perspicacity in securing it. The closing date is October 9th. An appreciative notice of Mr. Rowley's work, with an illustration of a typical panel, appeared in The Connoisseur (March, 1920).

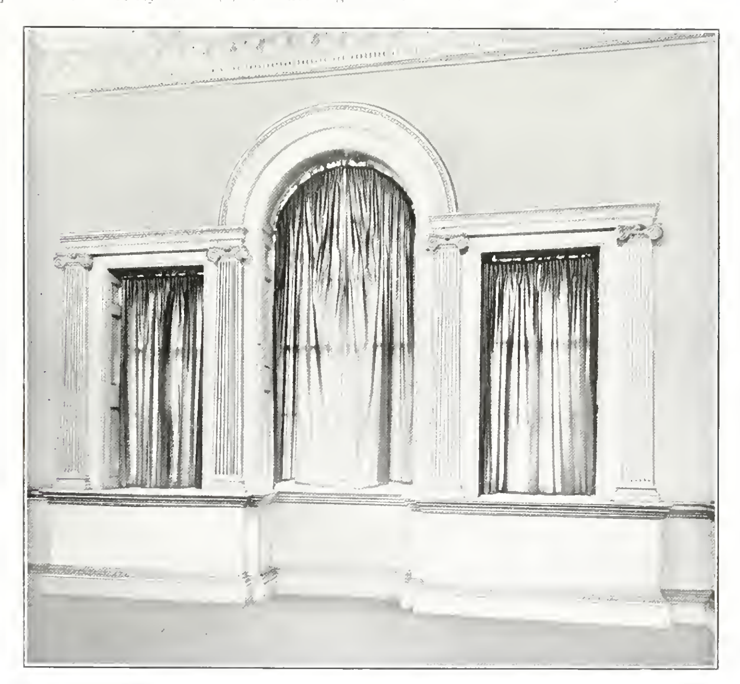
Society of Army Historical Research

A proposal for the formation of a "Society of Army Historical Research," somewhat on the lines of the "Society for Nautical Research," was set on foot by Colonel C. Field, R.M.L.I., and a few others, in 1914, but the war stopped all action with regard to the scheme. With a view to reviving the proposal, a meeting was held at the Royal United Service Institute, London, on June 3rd, 1921, at which it was definitely decided to form the Society, and the following Provisional Committee was elected :—Lieut.-Colonel Sir Arthur Leetham, C.M.G., F.S.A.; Professor Sir Charles Oman, K.B.E., M.P., F.S.A.; Lieut.-Colonel J. H. Leslie; Major H. G. Parkyn, O.B.E.; W. Y. Baldry, Esq.; A. S. White, Esq. Major H. G. Parkyn to act as Honorary Secretary and Treasurer.

The objects of the Society are :—(1) To encourage research into Army antiquities, into matters connected with regimental history, uniform dress and equipments of the past, old military customs and traditions, the art of war in bygone days, pictures, prints, medals, relics, and other subjects of similar interest. (2) For this purpose to publish a journal, to be called *Army Historical Research*, containing original articles, extracts from rare and not easily accessible old military works, pictures and notes, drawings, questions and answers, and generally to serve as a medium of intercommunication between members of the Society. Any person desirous of becoming a member of the Society, and applying to the Hon. Secretary, may be admitted, subject to the approval of the Committee. Libraries, clubs, societies, and regiments may, through their representatives, be admitted to membership. The subscription for 1921 has been fixed at 10s., without any entrance fee for those joining now.

Our Plates

William Roxby Beverley, in addition to being one of the cleverest of nineteenth-century scene-painters, was an aquarellist of no mean order. A typical example of his work in water-colours forms the subject of one of our plates in the present number. Naturally gifted with a good eye for colour, Beverley derived from his theatrical training and associations a sense of *mise-en-scène* which enabled him readily to determine the essential factors constituting effective compositions. Always an able executant, he was an exhibitor at the Royal Academy between 1865 and 1880, and at the old Dudley Gallery until 1871. It will be noticed that the underline on



No. 7, Soho Square: the "Hogarth" window

the plate in question gives Beverley's natal date as 1824 — a year frequently assigned to that event. Some writers, however, have preferred to place it—albeit somewhat doubtfully—in 1814, whereas Mr. Frank L. Emanuel, in his recently published life of the artist (reviewed in our May issue), plumps for 1811. The highly attractive group of *The Misses Carpenter* is reproduced from an impression of the mezzotint by James Watson, after Peter Lion, in the Batsford Collection of Historical Portraits. It portrays the daughters of General Benjamin Carpenter, the elder of whom, Lucy, married Captain George Ramsden (15th Light Dragoons), and died at Brighton, April 17th, 1842, aged 82. Frances, the younger daughter, was born in 1761, and died in 1827. In 1783 she married Sir Henry Gough, who assumed the additional surname of Calthorpe, on inheriting the estates of Elvetham, Hampshire, from his maternal uncle, and who was created Baron Calthorpe of Calthorpe in 1796. The engraving was published April 20th, 1772, by T. Jarvis, Bedford Court, Covent Garden. The catalogue of the Society of Artists for the same year mentions that James Watson then exhibited, *inter alia*, a portrait of "two children, after Sir Joshua Reynolds" (No. 385), but, as Mr. Algernon Graves has observed, "there is no such print after Reynolds," so it seems likely that the "two children" and the *Misses Carpenter* were identical. It may be added that, in the previous year, Lion sent three contributions to the Society of Artists, one of which was entitled *Portraits of Two Young Ladies in Crayons*. Another specimen of the contents of the Batsford Collection of Historical Portraits is found in the mezzotint of Godart de Ginkel, by John Smith, after Sir Godfrey Kneller. Ginkel, or Ginckell, was a man of many exploits, whose death occurred at his native place (Utrecht), February 10th, 1703. Quite apart from his own great ability as a painter, Domenico Bigordi, called Ghirlandaio, or "garland-maker," in reference to an early apprenticeship in his father's vocation as a maker of "ghirlande," or jewelled coronals, has a special claim on the attention of connoisseurs as having been a master of Michael Angelo. His *Adoration of the Magi*, reproduced in our plate, ranks with the most treasured possessions of the Uffizi Gallery at Florence. It bears the date 1487 in Roman numerals on a square block of stone in the immediate foreground, and may be one of Domenico's "pictures round and square," which, as Vasari wrote, were "dispersed through the homes of the citizens, and are therefore not seen beyond them," although some critics incline to seek its original home in the Church of Ortobello. It will be recalled that a full-page reproduction of Ghirlandaio's *Adoration of the Shepherds*, the original of which is in the Florence Academy, appeared in our August issue. This latter work is dated two years earlier than the *Adoration of the Magi*.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (OCTOBER)

Arthur Ackermann & Son. Early English Water-colours. Fine old Sporting Paintings.

Brook Street Art Gallery.—Water colours by Contemporary Artists (3rd to 20th). Oils and Water-colours by Alex. H. Kirk (24th).

Carroll Gallery. Landscapes by Daubigny, W. Maris, Turner, and R. Wilson. Portraits by Reynolds, Raeburn, N. Hone, and Lely.

Chester Gallery. Water-colours by N. H. J. Baird, R.O.I., and William Watkins. Etchings in Colour by J. Finnemore, R.I.

Debenham, Storr & Co., Ltd.—Sales of Works of Art, Musical Instruments, China, Books, etc. (4th, 5th, 6th, 11th, 12th, 13th, 18th, 19th, 20th, 25th, 26th, 27th). Jewels, Plate, Watches, etc. Special Sales of Furs and Furniture during month.

"Dorien Leigh." Paintings of Rural England by W. Reckitt.

Eastwood & Holt. Sales of Antique Chinese Porcelain and Japanese Curios (11th, 12th, 13th).

Fine Art Society. Paintings by Julius Olsson, R.A.

Frost & Reed. See under **Provincial.**

Glendining & Co. Coins and Medals (5th and 6th); Stamps (11th and 12th); Oriental Art (24th, 25th, 26th).

Greatorex Gallery. Surrey Art Circle. (Private View, 18th).

Grosvenor Galleries. Water-colours by George Clausen, R.A., Jas. McBey, and Henry Rushbury.

Hampstead Art Gallery.—Drawings and Paintings by E. A. Cox.

H. R. Harmer. Stamp Sales (3rd, 10th, 17th, 24th, 25th, 31st).

Harmer, Rooke & Co., Ltd. October 1st, 5th, 6th, 8th, 12th, 13th, 15th, 19th, 20th, 22nd, 26th, 27th, 29th.

Knight, Frank & Rutley.—Furniture Sales (7th, 21st). Jewels and Silver (14th, 28th).

Leicester Galleries.—Paintings and Drawings by C. R. W. Nevinson. Drawings by Eric Kennington.

Macrae Gallery.—The Colour Woodcut Society.

Mansard Gallery. London Group (24th to Nov. 16th).

Puttick & Simpson.—Sales of Musical Instruments (9th, 20th); Furniture (7th, 21st, 28th); Stamps (11th, 12th, 25th, 26th); Pictures (12th); Engravings (14th); Textiles, China, etc. (14th); Books (19th, 20th); Silver (27th); Baxter Prints (28th).

Sotheby, Wilkinson & Hodge.—Coins (17th, 18th); Books (19th–21st); Persian Works of Art (24th, 25th); Modern Etchings of the late Dr. D. J. Macaulay (26th, 27th); Oriental Works of Art (27th, 28th).

Twenty-One Gallery.—Paintings, Drawings, Etchings by Alexander Walker.

Walker's Galleries.—Sketches, mostly in Water-colour, by Bassett Wilson (17th–29th), Mrs. Emslie (7th–27th), Vivian Guy (17th–29th).

PROVINCIAL. BRISTOL.

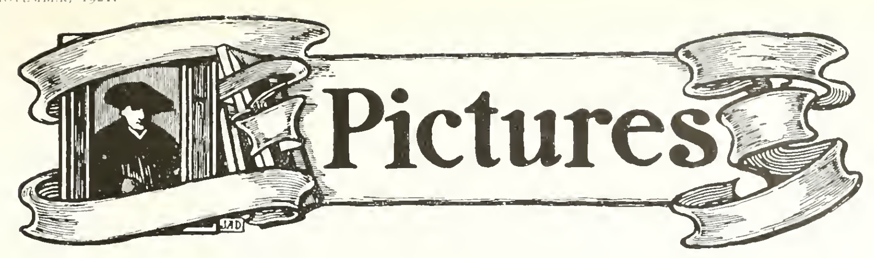
Frost & Reed (at their Clare Street Galleries). Paintings and Drawings by Montague Dawson, *Toilers of the Sea* and *Our Racing Yachts*.

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GEORGE JAMESONE, JUNIOR. *Circa* 1633

BY GEORGE JAMESONE. (EARLY ENGLISH METHOD)





How did George Jamesone paint? By W. A. Shaw, Litt.D.

There were two alternative technical methods which Jamesone may have employed in portraiture: firstly, the native English method; secondly, the contemporary "Van Dyck" or continental method as transformed by Rubens and as transmitted by Van Dyck. I prefer to speak of this as Netherlandish rather than Italian, for reasons which I will state later.

Before proceeding further, and in order to avoid offence, let me say that the phrase "native English method" includes, or is synonymous with, the phrase "native Scotch method," if this latter phrase were in use. It does not happen to be in use because Scotsmen are strangely ignorant of the fact that they had a native school of painters in the sixteenth century, and that these painters were all practitioners in the native method, and that Jamesone stands not merely as the greatest, but also as the last of them. It derived from England, and its technical method was identical with the English method, so that we are in fact dealing only with one insular school embracing both England and Scotland. But in Scotland the practitioners of this art were Scotsmen, just as much as in England the practitioners were English, and between the best of the two nations there is nothing to choose. The portrait by Jamesone of his own little son George, which is here reproduced, is as fresh, as brilliant, and transparent in its colour



No. I.—George Jamesone, his wife and son. From the etching by Alex. Jamesone, after George Jamesone (British Museum)

as anything Hilliard ever did. And this is saying much, for outside the island of Britain Hilliard had no compeer in these qualities. It is therefore in no exclusive or insulting sense that I use the phrase "native English school" as the common name for both the English and the Scotch facets of it.

In matter of technique the two alternative methods mentioned above, the English and the Netherlandish, are as sundered as the poles.

(1) *The Native English Technique.* This is the most individual technique in the whole history of modern painting. Although it has a racial affinity to that of the contemporary German school, and in a less degree to that of the contemporary French school, it yet preserves a distinctively English characteristic and is superior to either of its competitors. It handles purer and more distinguished pigments, and it handles them in a manner which produces a brilliance and fire and transparency such as was the despair of the French and German schools, and such as will remain the despair of all schools for all time. We can no more recover the secret of it than we can recover the secret of the flame of the Cremona varnish.

When first this phenomenon flashed upon me, it seemed to me so amazing that I felt it could only be explained by some lingering influence or tradition of the Van Eyck method. But closely related as is the procedure of the two, there is yet a difference in the result. Of the two, the English product is the superior in point of view of the two qualities I have just named, viz., transparency and flame or brilliance.

The question, therefore, inevitably intrudes itself, what was the ultimate derivation of the native English technique? Is it purely insular and derived from mediaeval painting methods, and did Van Eyck know of it and adapt from it? Or did it derive from Van Eyck, and did it only grow distinct from his method by virtue of later insular English practice?

Let me explain premising only that in this matter I concern myself only with one of the several known Van Eyck types.

The procedure was alike to this extent. On a gesso-prepared panel a drawing of the greatest minuteness and detail was made. On this basis the artist superimposed layer after layer or wash after wash of tempera or of water-colour, all of the greatest transparency and of the most extraordinary thinness so thin, indeed, that when all is completed, including the top varnish, the total coating of paint has not the thickness of a sheet of paper. The drawing is visible and is the painter's guide quite up to the penultimate stage. The penultimate and ultimate stages (in which the drawing is at last obliterated) consisted in the application of the final colour in a medium which was not a tempera one. What was it? I believe that in the case of Van Eyck it was linseed oil, whilst in the English case it was not. It was something more transparent, and also more permanent. In the resultant effect the Van Eyck sample is a little richer, thicker, more juicy, more solid; whilst the English sample is thinner, but it has a flame which defies description in words. In the case of the Van Eycks there has been an indubitable darkening. It is self-evident in the most brilliant of them. But in the case of the Early English there is not a suspicion of darkening. Even to-day the colours are so fresh and natural as to preclude any possibility of darkening having taken place.

Whatever, therefore, was the medium in Van Eyck's top layer, the Early English top layer medium must have been different.

And more than this. The Early English top layer medium is not merely brilliant as sunshine and transparent as a mirror and permanent beyond any rival; it is at the same time as sensitive as the sensitive plant itself. The slightest touch of an ordinary restoring or cleaning reagent would carry it away bodily—would, indeed, carry away not merely the surface, but the delicate colour underneath, in the same breath. It would be possible to reduce one of these irreplaceable gems to an absolute wreck in five seconds.

(2) *The "Van Dyck" Method.* The alternative method of painting accessible to Jamesone I have called the "Van Dyck" or continental method. But this is only for convenience' sake. If there are—and apparently there can only be—two methods of painting, viz., from the bottom upwards (the Van Eyck and the Early English method), or from the top downwards (the Italian method), then the "Van Dyck" method falls to be classed as Italian by its procedure. It employs solid and opaque pigment, which instantly obliterates the underlying drawing, and it obtains its moulding and shading effects by means of glazes floated on the top or surface. But in point of genesis this technique has a history of its own which differentiates it from the Italian. It grew out of Flemish tempera by two distinct intermediate stages: firstly, the liquid enamellist type of technique of Adrien Thomas Key, and Peter Pourbus and Marcellin Koffermans, and a host more up to Janssens and Honthorst; and secondly, the Rubens technique, which has become the basis of modern painting.

With both these traditions of painting the English and the Dutch George Jamesone came

into living personal touch, and he became a leading exponent of the art of each of them. There is probably no other man of his time of whom the same assertion could be made. But the interesting point is that they meant very different values to him. He was born and bred in the English manner, whereas he only acquired the continental manner in middle life or later. Accordingly for those subjects which lay nearest his heart, portraits of his wife and children and of his friends, he employed the native manner, as if feeling in very truth more kin and native to it.



No. 11.—EARLY ENGLISH METHOD LADY JULIANA CAMPBELL, A.D. 1621 ÆTAT. 40

Before giving the new biographical facts which relate him to this native art, let me establish the sequence of Scottish sixteenth-century painters, into the line and lineage of which he was born. It is only a thin thread of evidence which has survived the wreckage and oblivion of three centuries. The full tale we shall never know, any more than we ever shall of the contemporary native painters south of the Tweed. But there is at least enough to establish a sequence, and if we know no more, at least half the blame is to be laid at the door of the simple, unaffected modesty and reticence of our native painters of that day. They neither signed their pictures, nor advertised themselves, nor wrote autobiographies. In a different sphere, I believe we could say the same of Shakespeare.

1488.—Felix of Scotland painted a Virgin and Child half life size, on panel with a gesso ground.

1489.—Chawmer was paid for painting the King's banner.

1496.—The King's painter, David Prat, was paid for painting the Altar in the new Chapel Royal at Stirling. His brother John is referred to as "the painter," and is paid for painting pavilions, etc.

1501.—Andro the painter.

1503.—Sir Thomas Galbraith, a clerk of the Chapel Royal of Stirling, the King's Illuminator, an illuminator of the highest repute and the founder of a dynasty of

Scottish painter of the name. He illuminated the Treaty of Peace and Intermarriage between England and

1512. Andro Lyone, painter.

152[illegible]. John Kilgour, chaplain, painter.



No. III. EARLY ENGLISH METHOD SIR DUNCAN CAMPBELL ÆTAT. 50 (16[illegible])

Scotland. With Galbraith there was engaged Sir George [illegible] in the "writing" (which means illuminating) of the above Treaty.

150[illegible]. Piers the painter, receives many payments. The wild surmise has been made that this artist, William Piers, came from Flanders. He did nothing of the sort. He was clerk and priest and secretary to Henry, 5th Earl of Northumberland. He is one of the most interesting figures of his day, for it is demonstrable that he illuminated divers manuscripts of Lydgate's poems, besides himself producing a Chronicle of the Percies. A whole chapter could be written about him. His employment in Scotland seems to indicate that he was a Scot or a Borderer.

1506. The painter of Glasgow.

1507. Alexander Chalmer, painter. In 1512 he is paid for the King's imagery or portrait. He is doubtless the Chawmer already mentioned.

1512. William Jamesone, payntour.

1539. Andro Watson.
Archibald Rewle, or Roule.
Robert Galbraith.
Andro Michelson.
Walter Bynnig, or Binning. All painters.

The last-named was of great distinction. In 1545 he is distinctively referred to as a portrait painter. In 1565 he was probably the painter who painted the mask on the occasion of the marriage of Mary Livingston, one of Mary's four Maries. In 1566 he painted the arms of the King of France and Darnley's arms on the occasion of the latter's investiture with the insignia of the Order of St. Michael.

1542. Robert Denys, painter. Painted the Dolorus Chapel for the King's funeral.

1545. Patrick Broun, painter.

1555-67. Sir Robert Freman, of Luthrie, Lyon King of Arms. Illuminated a Roll of Arms which he presented to Mary about the time of her marriage in Scotland.

1587 James Galbraith, painter to the King; spoken of as deceased.

1590–97 James Workman, Marchmont Herald and herald painter. In 1591 he obtained a patent as painter of all the arms of all the nobility of Scotland, but in 1601 his patent was annulled, and the art (or craft) was left free. He was a painter burgess of Edinburgh.

1588 Francis Galbraith, the King's painter.

1591 James Espleine, Roxburgh Herald, probably the painter of the beautiful Seton Armorial.

This last entry takes us beyond Jamesone's birth-time. Let us, therefore, now turn to him. Comparatively recently, two important facts have come to light, which prove (1) that he learned his art in Scotland from a native Scotch painter, and (2) that besides painting in oil, he did ordinary heraldic painting, meaning thereby heraldic illumination as well as painting family trees and ornamenting such trees with family portraits. As to the first of these biographical facts, the evidence is contained in the following entry, extracted from the Guildry Registers of the city of Edinburgh:



No. IV.—VAN DYCK METHOD. CHRISTIANA, COUNTESS OF DEVONSHIRE, DAUGHTER OF EDWARD BRUCE, FIRST LORD KINLOSS, AND WIFE OF WILLIAM CAVENDISH, THIRD EARL OF DEVONSHIRE. THE PORTRAIT BEARS A LATER (EIGHTEENTH CENTURY) AND INCORRECT INSCRIPTION: "HENRIETTA BRUCE"

1612—May 27th. George Jamesone, son to Andrew Jamesone, burges in Aberdeen enteris prenteis to John Andersone painter for aucht yeris conform to their indentouris schawen, and payit of entry xiiis iiiid.

This John Anderson is described as pictor burgensis of Aberdeen. In February, 1606, he had been paid 112 marks by the Council of Aberdeen for painting the Common Clerk's Chamber of the burgh. It is extremely likely that he was a relative, probably cousin, of Jamesone's mother.

These eight years of apprenticeship, 1612–20, would carry him up to the year 1620, and in that year he painted the beautiful little panel of William, afterwards Earl of Lothian, aged fifteen, which is now at Newbattle Abbey. In the following year he painted the portrait, here shown.

of Lady Juliana Campbell, the wife of his life-long patron, Sir Duncan Campbell. Both these portraits are in the Early English style and method, and they demonstrate, without possibility of cavil, that whatever style or method he later acquired, the style and technique which he learned in his apprenticeship, and which he adopted at the outset of his career, was the native English style. And that he continued the practice of this style throughout his life is evidenced by a whole string of his works: by the Montrose (1629), in the possession of the Earl of Southesk; by the two examples of the portrait of Alexander, 1st Lord Napier, at Taymouth and at Thirlestane Castle; by the Sir Duncan Campbell at the age of fifty-six (here shown), and by the small panels of the Sir George Stirling of Keir and Margaret Napier, his wife (1637). But the most conspicuous sample, by its quality and by its intimate personal value in Jamesone's domestic life, is the portrait of his son George, here reproduced almost full size. The picture dates from about 1623, and gives us an exact counterpart of the little face which appears by the side of Jamesone's wife in the well-known reproduction in Walpole. It would be difficult to say which of the two Jamesone has painted more lovingly, his wife or his son, and it would be still more difficult to find in the annals of art a more lovable portrait of a child or a more brilliant example of the English school in all its naturalness and in all its excellence.

The second group of biographical fact which has come to light of late relates to a different but equally distinctive phase of native English art, namely, that of the heraldic painters.

The history of heraldic painting in England and Scotland is a chapter in itself, and too long to detail here. Suffice it to say that, originating in the illumination of the official document as early as the reign of Edward IV., it had attained by the year 1528 sufficient skill to attempt genuine portraiture in miniature. From that time onwards, throughout the sixteenth and seventeenth centuries, the heraldic painters and official illuminators stood side by side with the native school of panel portrait painters and genuine miniaturists *par seul*; indeed, so closely side by side that on the one hand the panel portrait painter did not disdain the work of official illumination, and on the other the official illuminator not infrequently proved himself equal to panel portraiture. There was no hard-and-fast line then as there is to-day between the art of the one and the craft of the other.

It was accordingly no indignity to Jamesone that, even as late as 1636, when his reputation had become national, he should be found in the employ of the Clerk of the Great Seal, Francis Hay, of Ballnussie. In this capacity he illuminated a charter of confirmation granted to George, Earl of Kinnoull, Register of the Great Seal of Scotland. In the following year, 1637, he occurs in the same capacity as illuminating a similar *confirmatio* to the said Francis Hay, of Ballnussie.

To anyone acquainted with the history of official illumination, this will not appear in the least strange or unbecoming. Instances abound at dates later even by a whole century, of the State, the English State, calling in the best artist of the day to illuminate an official document whether it be a Treaty or a Royal contract of marriage, or a Commission, or a Charter of Incorporation, or any other form of grant.

We have, therefore, documentary proof that by breeding, training, and practice, Jamesone was an exponent of the two distinctive sides of native English art, viz., panel portraiture and official illumination.

The question therefore arises, how far can we apply such a conclusion as a touchstone by which to try the authenticity of his surviving work? The answer is comparatively easy, for the test itself is so simple and sure. A genuine Jamesone of this native English phase or class of his work will be invariably a small panel, and if untouched the colours will be fresh and undarkened and brilliant, and the painting will be as transparent as glass. If they fail in any one of these tests, then we can safely conclude that we are handling a later copy or a mutilated (overpainted) specimen.

When we come to the second phase or style of Jamesone's work, his Van Dyck or continental style, we are on much more uncertain ground. The tradition that he visited the Netherlands is persistent. That he worked under Rubens may be part of the original tradition, or only an expansion of it. But there is no traceable historical evidence (documentary evidence, that is) to support the tradition at all. The only travels of his, of which a record exists, is that of the year 1633, referred to in Alexander Jaffray's diary: "Shortly thereafter (July) I went again to London in company with Robert Skeine, Andrew Birnie, and George Jamesone." Mr. John Bulloch has expanded this meagre fact into a rather fanciful story of an art tour to Italy, in which Jamesone was under the guidance of his patron, Sir Duncan Campbell. The mere fact of such a tour appears to be based upon unquoted letters from the Taymouth collection. If reliable, it would be interesting. But, in any case, such a tour cannot even conjecturally be associated with Jamesone's training in the continental Rubens-Van Dyck method.

It has hitherto been the accepted view that

the traditional study at Antwerp took place between 1612 and 1620, or else that he returned from Antwerp by or about 1628. But the years 1612-20 are just the years of his apprenticeship in Edinburgh, and the further statement has been hazarded (though I do not know on what proof) that there is evidence of his practically continuous residence at Aberdeen from 1620 to 1628.



No. V.—JAMES IV. OF SCOTLAND

In itself there is no inherent difficulty in supposing that Jamesone visited the Continent, and not once but many times. As a shining centre of learning, Aberdeen was as closely in touch with the Continent as was London itself. The record of the scholars, doctors, divines, and travellers which this little sixteenth-century town sent out to North-Eastern Europe, to Italy, France, and Flanders, has hardly a parallel. Jamesone may easily have gone direct to Antwerp from Aberdeen. He may quite conceivably have acquired the Rubens method and technique on the spot.

But the time when he acquired this, to him, new form of art can now only be determined by an exhaustive examination of the dated specimens of his pictures done in that manner. As a *terminus a quo* it was certainly not before 1620. The other time limit, the *terminus ad quem*, is furnished by Jamesone's own letter to Sir Colin Campbell, dated Edinburgh, June 23rd, 1635. In this letter he speaks of furnishing cloth for the pictures under consideration. This is certainly decisive, as all the Jamesone pictures in the Rubens-Van Dyck method are on canvas, just as rigidly as all his pictures in the English manner (a manner which

he practised to the last (that is to say, after acquiring the other continental manner) are on small panels.

In conclusion, let me say that to my eye there are points of difference between Jamesone's Van Dyck method and the true Van Dyck pattern. Firstly, Jamesone's canvas pictures crack unhealthily, showing either that he deliberately experimented and was applying other and different mediums and pigments, or that he had not entirely assimilated the continental method and palette. Secondly, he still shows a preference for a small treatment of the subject—for a smallish canvas, as he did for a small panel. Thirdly, his treatment and disposition of his subject, his *portraiture*, is still frankly naïve and natural and direct, as it is throughout his pictures in the English manner. He does not sentimentalise his subject or suffuse it with grace and melancholy as does Van Dyck. Fourthly, his face-work bears its own impress, the impress of that finesse of moulding which could only be acquired and attained by practice in the native English manner of painting. The indications of the planes of the face, especially on the cheek, are attained by the most delicate glazes, one might almost say washes of brilliant colour, with the result that he succeeds in expressing a delicacy of moulding and a freshness of flesh-tint that is undreamed of by Van Dyck.



No. VI.—JAMES V. OF SCOTLAND

HER ROYAL HIGHNESS PRINCESS LOUISA ANNE

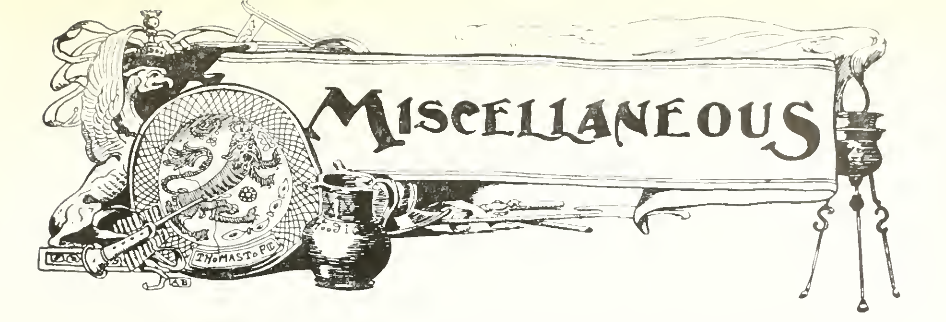
Born March ye 8th, 1749

Publish'd by Saml. Okey, the Corner of St. Dunstan's Church, Fleet Street

J. St. Liotard, *pinxit.* Richd. Houston, *fecit*

From the Batsford Collection of Historical Portraits





A Wonderful Old Collection of French Prisoners' Work
By M. V. Jones

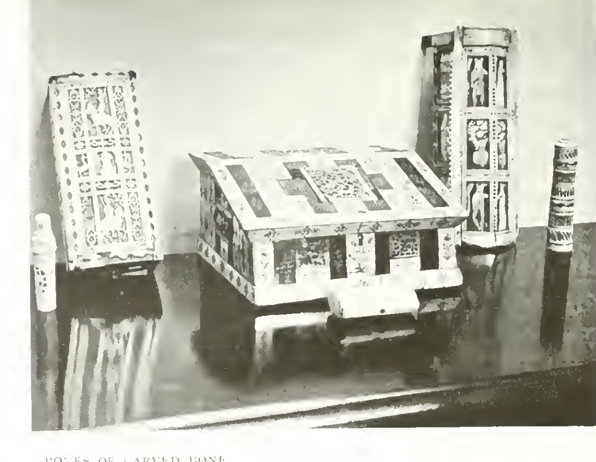
VISITING an ancient city for the first time, many people make a point of hunting up its local museum, feeling sure that, even should its various treasures and curios fail to add greatly to their knowledge of the place and its history, they will find there something different from anything contained by the museums of other cities or towns, some thing, or things, which will prove of unique and stimulating interest to them, and open up a rich field of speculation.

Under a similar conviction, I one day found my way to the small museum tucked away in a little side street in the heart of the pleasant old city of Peterborough, not far from its glorious cathedral, and here my anticipations were fulfilled and my faith rewarded. Entering the building on Queen Street, I looked around the lower room; its contents appeared to consist of the usual local curiosities, some Norman remains, some glass, china, etc., etc., so I decided to centre my attention on what I was told by the custodian was the principal exhibit, shown in the upper room.

This is a collection of over five hundred articles in straw, paper, and bone-work, including a few extremely rare and delicate objects in horn, made by French prisoners confined in the barracks at Norman Cross during the war between Great Britain and Revolutionary and Napoleonic France. In the year following that of the defeat of Napoleon (1816), the prison barracks were pulled down. A monument commemorates the French prisoners. In the museum are two copies of the parole of two officers, and after their liberation, I learned, "one of these men and four other officers married ladies from Peterborough and the district, and settled after the war in the city; in one case the descendants of one couple occupy a good position here to-day." The collection which, in its way, forms a sort of commentary on the period was a revelation to me, and a description of some of the things it



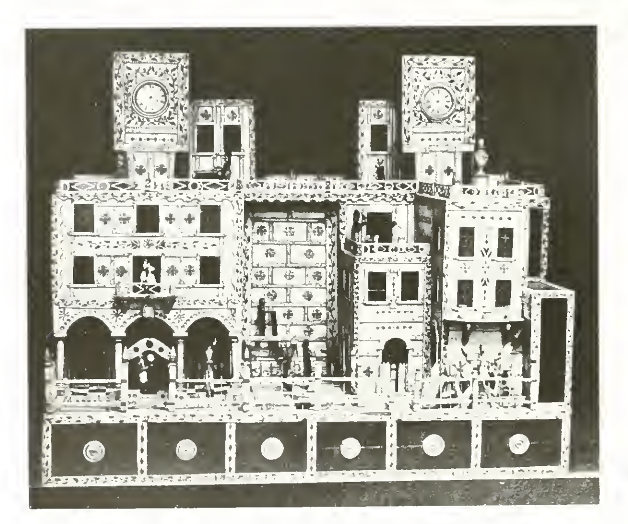
EIGHTEENTH-CENTURY THREE-DECKER IN BONE-WORK



BOXES OF CARVED BONE

contains may interest others who happen to have seen only isolated specimens of this work.

The handicraft of our soldiers and sailors made under the often cruel and horrible conditions prevailing in foreign prisons during the Great War of 1914-19, has demonstrated what very beautiful and almost incredible things can be done with the help of an old nail or piece of shrapnel; but there is a limit to the possibilities of such primitive instruments, and the modern prison-work of British soldiers, remarkable as much of it is, is not like these things produced by prisoners belonging to a more imaginative race of a lighter fancy and more mercurial temperament. Nor can we compare this work with that of English prisoners of the same period, for nothing of the kind seems to have been done then by our men abroad.



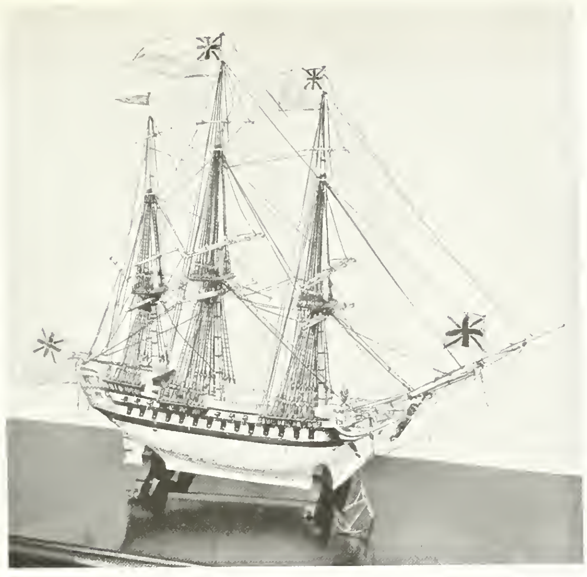
LARGE HOUSE IN BONE-WORK WITH MOVING FIGURE

In his book, *Napoleon the Gaoler*, Edward Fraser tells us "There were no inducements, and next to no opportunities, for the British prisoners confined in the French fortress-barracks to work at making things for sale, useful articles and nicknacks, as the French prisoners in England did; as to that, indeed, also, there were not many of them capable of the kind of work, or disposed to occupy themselves with it. The prison depots in France, further, were situated in out-of-the-way localities in the poorest parts of the country, where there was nobody to buy the men's handiwork, no market at all for anything they could make." Even when offered extra money if they would work at Government undertakings, "the British prisoners everywhere refused to a man to come forward and take a hand in 'doing jobs that would let the d—d frog-eaters off to go a-sojering for Boney.'"

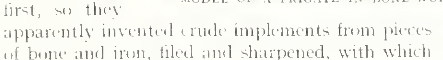
While this was the case with our men in France, the prisoners at Norman Cross whose labours, it seems, were encouraged, appreciated, and recompensed by the people of the surrounding countryside acquired such proficiency in their work that, to judge from this exhibition in the museum, their barracks-prison was converted into an

Academy of the Fine Arts.

A great many of the prisoners' productions were carved out of meat-bones given to them from the barracks cook-house by the C.O. for that purpose. In the museum are two rough improvised tools of the type first employed by the prisoners to make their carvings. The authorities would not allow them to have tools at first, so they

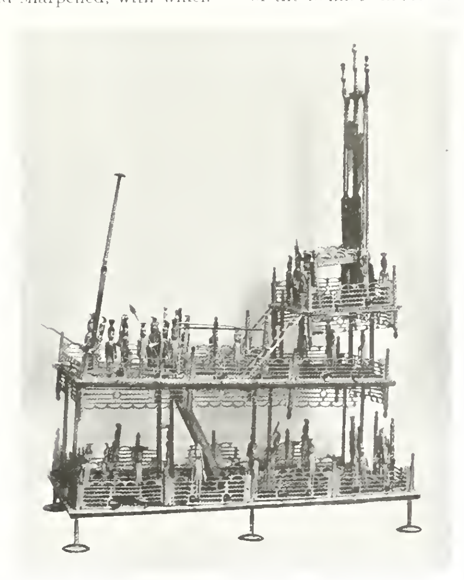


MODEL OF A FRIGATE IN BONE-WORK



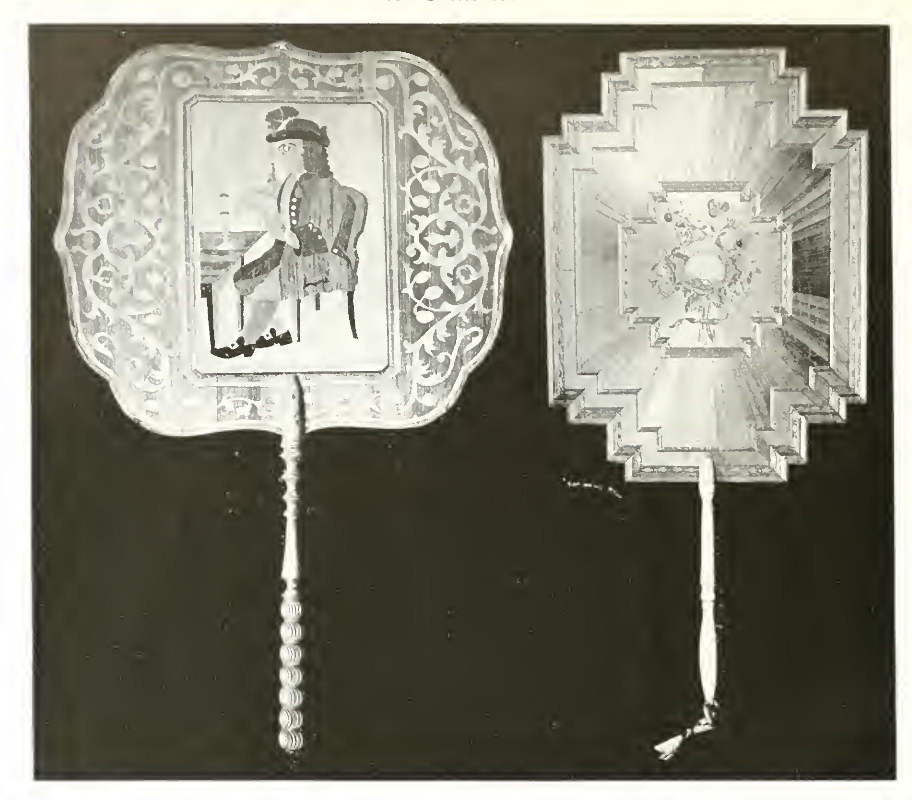
apparently invented crude implements from pieces of bone and iron, filed and sharpened, with which to create their works of art. Later, they were allowed to have finer tools made by the blacksmiths of Stilton and Yaxley, which fact helps to account for the accuracy of work that would be marvellous under any circumstances.

The prisoners were allowed for a very short period to make and sell straw hats and bonnets, and especially a straw plait for these, with which they did a thriving trade for a time; but it was soon made contraband. The Honorary Secretary and Treasurer and, until recently, President of the Peterborough Natural History, Scientific, and Archæological Society, under the auspices of which the museum exists, Mr. J. W. Bodger, to whose courtesy and kindness I am indebted for a number of very interesting facts concerning the collection, said he had in his possession an orderly book in which are recorded frequent courts martial on officers, soldiers, and civilians for trying to smuggle long straw into, and plait out of, the barracks. Two of the bonnets made by the prisoners are on view in the museum. One a coal-scuttle shape is constructed entirely of fine plait; the other, smaller and close-fitting, is made of stiffened paper covered with straw marqueterie.



MODEL OF THE GUILLOTINE IN BONE

It is reported in the district that the prisoners used to beg the villagers round about the barracks to bring them all the bones, straw, and paper they could spare; and that when it became difficult for them to obtain enough, the old women of the neighbourhood would sometimes open their mattresses, take out straw and carry it to the prisoners in their aprons. In the light



FAN "POLITICIAN" OF STRAW — STRAW FAN WITH FLOWER DECORATION

of the orderly book in which mention is made of cases of smuggling straw into the barracks, these rumours seem probable.

Many of the finest and most valuable pieces in the collection have been treasured possessions of prominent people, and were presented by them to the Society. Among the names of distinguished donors to the museum of especially beautiful pieces of work, one notes those of Lord Lilford, Brigadier-General Strong, Colonel C. L. Strong (who contributed a piece bought at the barracks by Archdeacon Strong), Hon. N. C. Rothschild, Colonel Proby, the Mayor of Peterborough, Dr. F. J. Walker, etc., etc.

One of the *chefs d'œuvre* of the exhibit is a large picture of the cathedral front, executed in shaded straws—most complicated, yet perfect in every detail—which must have involved an enormous amount of painstaking labour, with all its gradings of light and shadow laid in a mosaic of cut straws. The varied shading of the straws for this inlay work was obtained by staining them in tea—weak or strong, according to the tone required. When later the Government allowed the prisoners to use dyes, they evolved the most charming and original colour-schemes.

Anyone having a penchant for boxes would be entranced by those gathered here—boxes of every size, shape, and description: work-boxes and escritoires in shaded or coloured straw, with delightful little drawers and compartments—their lids enhanced by minute mirrors and paintings; little dyed-straw domino and card-boxes, with absurdly small painted dominoes or cards inside; boxes for gloves, fans, jewels, and many other uses, decorated with an infinite variety of patterns—some in shaded straw, some in colours, but all exquisite.

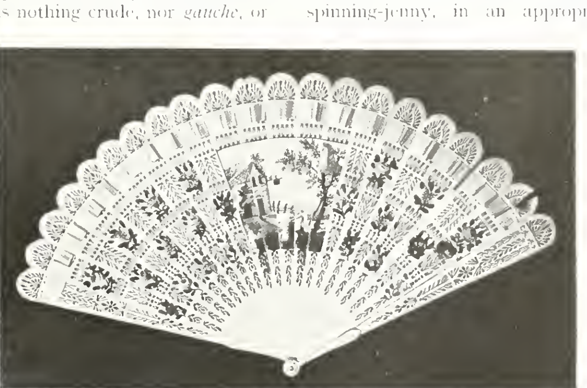
The boxes of bone—like all the other productions here in this medium—looked as if they had been

carved out of fairest ivory, with the almost magic skill of some artist not only in love with his subject, but aided by the most perfect tools the world could supply, so delicate and intricate the handicraft, so full of fantasy and imagination the design of these lovely things; it seemed to me, no artist of the East — India, China, or Japan — could surpass them.



PAPER-FLOWERS IN OVAL FRAME

Everything, whether of bone or straw, is of fascinating originality and elegance — a distinctly French elegance, in fact, pervades nearly the whole of this work; there is nothing crude, nor *gauche*, or clumsy about any of it, nothing but what might have appealed to the exacting and luxurious taste of an *Incroyable*, or have captivated the fancy of the most fastidious and capricious French marquise that ever stepped out of a Sedan-chair.



BONE FAN, PAINTED

It is not so surprising that this should be so, perhaps, as it appears. The barracks at Norman Cross must have contained many prisoners of superior intelligence and refinement, many skilled craftsmen and artists of various sorts, in whom the reaction of the Revolution had failed to obliterate the art-influences of the era just preceding it — an epoch in which art had reached the extreme limit of finesse, elegance, and distinction in regard to the frivolous and inconsequent accessories of life, as well as of sumptuous magnificence in regard to those of more importance.

I was much impressed by a number of working models (still in order, I understand) — a four-inch spinning-jenny, in an appropriate setting; a movable theatre, with scenery, actors, and actresses; and a most realistic miniature guillotine, capable of performing executions in true Revolutionary style — such as many of the prisoners, no doubt, witnessed in Paris. Carved with the utmost elaboration, this guillotine is a marvel of detailed completion. A strange taste, one thinks, that which led the imprisoned artist who

made it to carve with the meticulous ingenuity of an Oriental craftsman this reproduction of the ghastly machine, the axe of which had descended sixty times to the hour on the heads of his own countrymen during the Reign of Terror. One must remember, however, that to the fanaticism of the Revolutionists the guillotine was a national symbol representing the overthrow of despotism and tyranny and the installation of a new regime insuring the rights of man; and by a people to whom, as history tells us, "every avenue of energy save that of war was closed," it was regarded with a sort of grim admiration, respect, and awe. Generals and admirals fought with fiery desperation under its threat. "The Convention," wrote W. H. Fitchett, the historian, "had passed a decree forbidding the captain of any French ship, under penalty of the guillotine, to strike his flag until at sinking point, no matter by what force assailed"; and the generals were urged on by the same menace.

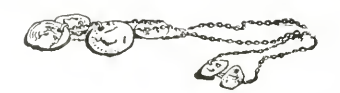
The theatres, always an attraction for the French, were open in Paris even during the Reign of Terror, and the collection would not be complete without its model of a French stage. Delectable are the tiny figures in their richly coloured costumes disposed about its floor. At the pull of certain threads, doubtless, one can see the brave little heroes of the play strutting about in their full-dress generals' uniforms—gilded swords by their sides, taking their parts with the charming little French ladies, whose piquant faces look from under their deep, lace-edged bonnets, as they move about in sheath-like robes.

There is a large model of a fortified château, picturesque, stately, and mediaeval—made, perchance, by some revolutionised aristocrat who still clung to the memories of his ancestral home and its ancient splendours. The working of this model is started by a large wheel at the back, while the smaller parts are worked by a water-wheel; thus started, at once, one imagines, the château—like the Palace of the Sleeping Beauty—awakens from somnolence to life and activity: the sentinels walk along the ramparts, soldiers and retainers gather in the courts, the drawbridge is lowered, the heralds raise their trumpets to announce the lords and ladies who sally out of the portals, the Queen of Beauty looks down from a window at her favourite knight. Imagination may overreach reality, but one feels certain that wonderful things happen when the mechanism of these antique models is set in motion.

But it was the ships which most amazed and delighted me—an ardent lover of ancient sailing-craft. These were models in exact duplicate of gunboats of Napoleonic date, ranging in size from a tiny frigate of five inches or so in length, to a vessel about two feet long. The last was intact as to hull, but all its rigging had been removed, it having suffered shipwreck beyond repair on the harsh shores of time. The others were perfect, and the sheer artistry of them filled me with ecstasy.

"Meatbones!"—one cannot mention or think of the word in presence of these exquisite creations, this fairy Armada. Choicest ivory, rather, plates their two and three-decked hulls, and forms the masts and booms and countless spars; while it matters not if the curled and painted sails are of paper, parchment, or silk, so gallantly they fill and carry the vessels along amidst their wealth of mazy cordage. The little crews are busy on the decks, the little guns are ready in the ports: life was romantic, and war at sea, though terrible, was still a beautiful and splendid sight when such ships tilted at each other on a field of blue and silver or of green and gold.

If so fascinating is the appearance of these miniature gunboats stranded in a museum, what must have been the effect in reality—in their actual proportions, their colours ever shifting and changing with their own motion and the play of light and shade—of those great rolling sailing vessels—the graceful French frigates, seventy-fours, privateers, and ships-of-the-line, commanded by the gallant admirals Villaret de Joyeuse, Brueys, Villeneuve, and others, and the bluff-bowed English ships of Hood, Howe, Nelson, and our other great sea heroes of the time, whether they met in single duels or whether whole fleets clashed together in a cataclysm of tumult, smoke, and flame? The spirited paintings made of the different sea conflicts of that period give one a good idea of how they looked, and nothing could be more superbly colourful and romantic. No doubt it was with such recollections in mind that sailor prisoners constructed these models of ships, thus making concrete their memories of a vivid past. And still they endure, the little carved ships, after a hundred years, after a greater war than the one they epitomise.



TURKOMAN RUGS

BY MAJOR HARTLEY CLARK

V.—Tekke Turkomans.

The Tekke Turkomans were the greatest and most powerful of the nomad Turkoman tribes. As raiders and marauders they were dreaded throughout the length and breadth of Transcaspia, and, in the borders of Persia, as far as Herat in Afghanistan.

They commenced their invasion into their present territory in the first half of the eighteenth century, driving out the Yomuds from the country round about Kizil Arvat. Subsequently they split up into two main encampments, one round about Akhal, to the west of Tejend, the other in the Merv oasis, on the Murghab river.

The Akhal Tekkes took possession of the territory they still occupy, though not with the exact present boundaries. It was only about 1812 that they took Askhabad.

The Merv Tekkes settled at first round the Tejend swamps, which appeared to be a desirable country, owing to the abundance of water; but later (about 1834), owing to the unhealthy nature of the soil and to successive years of drought, they abandoned the Tejend swamp country and moved to the Persian territory of Sarakhs (Syrinx), which they held till 1855. In 1855–6 they were attacked by the Persians and driven out of Sarakhs, when they in turn attacked the Saryks and Salors in the Merv oasis, where they had been since about 1790, and drove them out. This country had previously been peopled by a settled Turkish population of the same race as the inhabitants of Bokhara.

The Tekkes maintained themselves in Merv against all attacks until, in 1884, Merv was taken by the Russians, who did not, however, drive out the Tekkes. At Merv the Tekkes again split into two large subdivisions—the Toktamish (east) and the Otamish (west).

From a rug-making point of view, there are two small offshoots of the Merv Tekkes—the Alieli and Kara Turkomans. The former live round about Andkui, on the borders of Afghanistan, and the latter, who were little more than a large gang of pitiless robbers, lurked in the vicinity of certain wells between Merv and Andkui. Their rugs are similar to those of the other Tekkes.

It was because the Tekkes were such a constant scourge throughout Transcaspia that the Russians, in 1879–80, commenced a campaign under General Skobeleff for their subjugation. For the successful prosecution of this campaign, the Russians, in 1880, started what is now the Central Asian Railway system, which runs from Krasnovodsk, on the Caspian Sea, through Kizil Arvat, Askhabad, Merv, Chardzhui, to Bokhara and Samarkand, there connecting up with the Orenberg-Tashkent Samarkand line. There is also an extension from Merv to Khushk Post on the Afghan frontier.

At first the line from Krasnovodsk only went as far as Kizil Arvat. In 1881, General Skobeleff smashed the Tekke Turkomans at Geok Tepe, their principal fortress, where he took a terrible vengeance on the garrison, which is said to have numbered some 33,000 men and 7,000 women and children. The railway now passes through this place, which just before the Great War was a peaceful, settled little town.

By the end of 1885 the line was prolonged to Askhabad, and thence by the end of 1886 through Merv (which had been taken by the Russians in 1884) to Chardzhui, on the river Oxus, thence on to Bokhara and Samarkand, at which place it was completed in 1888.

The rugs woven by the womenfolk of the fierce and hardy Tekkes were amongst the finest of the Turkoman weaves; indeed, the best of them are unsurpassed in fineness, quality, and colouring by any of the weaves of the Orient. These are the rugs which are known to Americans and others by the fanciful name of "Royal Bokharas." They are also frequently, and with more reason, called "Merv" rugs.

Unfortunately, the progress of the railway, above described, and the opening up of the country, have had a disastrous effect on the weaving industry, since the modern product is too patently

turned out as merchandise, the standard of quality having been lowered by the importation of cheap dyes and by hasty production for market purposes.

The plate illustrates two very perfect specimens, differing slightly in design. These are the two main types of this tribe, which has clung very faithfully to its traditional designs for centuries without variation. Both rugs are very finely woven, each having over 400 knots to the square inch, and both are made of pure *pashm*, or undergrowth of lambs'-wool. They are woven so finely and so firmly that it is difficult to get even a needle through their backs, and the rather short pile is so densely packed that it is hard to separate it down to the warp with the thumbnail.

Both rugs are over one hundred years old, and are of the small kind so very exquisitely made as dower rugs for the bride to take with her on her marriage. They are faultless in design, colouring, material, and execution, and their condition testifies to the care with which they have been preserved.

As usual, a form of octagon is the main motif in the field, the colour of which varies from blood-red to a deep liver colour. The octagonal forms are irregular in outline in these Tekke rugs—that is to say, they are indented on four faces, but they are regularly spaced on the field. They are quartered in the customary way in ivory white and red.

A comparison of the two illustrations will show that the quarterings of the octagons contain, in one type, crude leaf-forms, variations of the trefoil, and in the other type strange geometric projections.

Apart from the details of their minor designs, the differences of which can more readily be appreciated from the plates than from a description, the most distinguishing feature is that straight lines in dark blue run from end to end and from side to side of the field, intersecting at the centres of the octagons and dividing the field into regular rectangles, in one type, but are omitted in the other.

In both types there are in the spaces between the octagons diamond-shaped designs similar to those found in Saryk Turkoman rugs, and which show a certain affinity to the diamond shapes which constitute the main field design of certain Yomuds.

The side borders contain a variety of small geometric designs, prolific in detail, and it is here that latitude is given to the individual conceits of the weavers.

The end borders differ from, and are deeper than, the side borders. The one rug shows a herringbone design of latch-hooks in diamond formation, and the other a conventionalised form of the Tree of Life.

On the web ends, just beyond the pile, there is a row of neat little designs woven into the web in red wool. This finishing touch is generally confined to the smaller rugs of superior workmanship.

The forte of these rugs is their rich glowing red. Other colours introduced in lesser quantities are dark blue and ivory white, and, very occasionally and very sparingly, orange, mauve, yellow, and dark green are to be found in the minor designs.

In common with many other Turkoman weaves, these rugs have often a twisted woollen rope at each top corner for convenience in pulling the rug from place to place, or for the purpose of hanging it up as a portière.

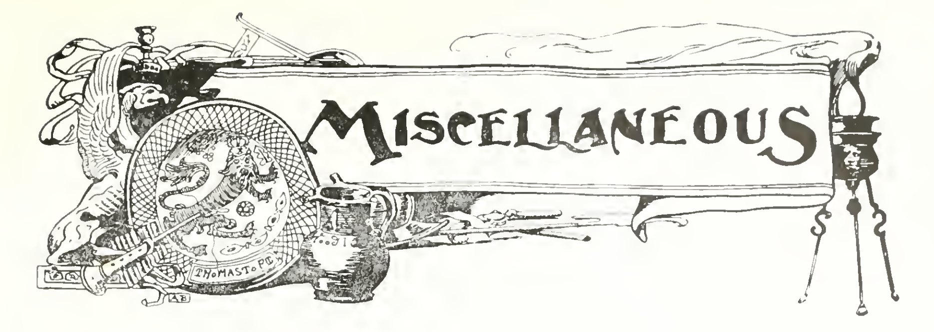






TWO TEKKE TURKOMAN RUGS, ABOUT 100 YEARS OLD





"Blue John" The Collection of the Rt. Hon. the Earl Howe, G.C.V.O. By Cecil Thomas, R.M.S.

It is many years now since the famous "Blue John" mine, situated in the limestone hills near Castleton, Derbyshire, was closed, the crystal cavern having yielded its treasures at the demands of those who love to make or possess beautiful objects.

Derbyshire is justly famous for its deposits of Fluor Spar, the richly coloured variety known as "Blue John" being the most beautiful of English minerals, and only found in this county. Here clever craftsmen have worked the stone and taken full advantage of its decorative qualities, but now, alas, few remain to carry on the secrets of the art they have inherited.

As some love to make, so others desire to possess. When the most beautiful products of nature are carved and turned into exquisite forms, it is natural that connoisseurs should wish to acquire the finished results. Thus it has happened that many interesting collections of "Blue John" have been formed.

Among the most important is that made by Earl Howe, and divided between his charming woodland house and his town residence. Earl Howe has an appreciation of the material and the craftsmanship of worked "Blue John" that prompted him to procure specimens long before other collectors realised the beauty and possibilities of this



No. I.—Georgian vases in solid "Blue John," 11 in. and 19 in. high. The centre vase is of amethyst and orange colouring, and has a remarkable section from a 4-in. vein

unique English mineral. The collection numbers well over one hundred pieces, ranging from scent bottles, snuff-boxes, bowls, dishes, etc., to cups and vases, many of the latter being of an unusual size, while two are mounted in fine ormolu. The collection includes examples of every phase of the craft, and is particularly rich in the number of specimens belonging to the early period and showing the development of the art. These are the solid forms that, though lacking the beauty of colouring achieved later, are interesting for their illustration of the technology of the art and for their dignified reflection of the Adam style.

The name "Fluor Spar" comes from the Latin *Fluo—to flow*. The mineral itself, although common to many parts of the world, is only found near Castleton in the beautiful colours that make it so valuable for decorative purposes. It is found in veins of irregular pipe formation in the limestone hills, these fissures having been filled by an infiltration of fluoride, which has crystallised in the cubic system. The caverns, natural and picturesque with crystalline formations, have yawning gulfs, long corridors and huge vaulted roofs that remind one of some magnificent Gothic cathedral in their impressiveness. Fine stalactites and masses of crystals cover the walls and depend from the roof. In one place the stalactite formation seems so like organ pipes that it has earned the name of the "Organ Gallery."

It is well known that the "Blue John" mine was first worked by the Romans, who, no doubt, discovered the artistic possibilities of the stone in their mining for the lead which is so plentiful in the district. Very few examples of the work of this period are known, but two large Fluor Spar vases have been found in the excavations of Pompeii, and placed in the Naples Museum, while a "Blue John" dish reposes in the Vatican. This brings me to the interesting controversy that raged round the correct mineralogical designation of the famous Murhina cups and vases of Pliny, which he tells us were the chief delight and ornamentation of the Roman table.

"Pliny refers to Murhina as coming from the East, and as being formed from a liquid hardened by subterranean heat. The extent and dimensions of the dishes were limited by the material. They have a lustre without any strength, but their value lies in the variety of colour, the spots suddenly turning themselves around into purple and opaque white, the purple becoming fiery, the milk-white part turning red, and a play of colours like that seen in the rainbow. Some prefer the spots to be opaque and fatty, and some pieces have marks like salt and warts which do not indeed protrude, but are buried in the substance, and that very often, the material being recommended for its agreeable smell."

Despite this description, the eminent antiquarian, C. W. King, considered this material to be Oriental agate. The French archaeologists considered it Chinese porcelain, and only the eminent Italian, F. Corsi, maintained that Murhina was Fluor Spar. Billing and others agree with this, and an examination of a collection, such as Earl Howe's, convinces one of the impossibility of any other contention.

The two great difficulties encountered by King, that the Romans were not familiar with "Blue John," and that no examples or fragments remained, have been satisfactorily answered, for when one takes into consideration the friable nature of Fluor Spar, and that, unless carefully preserved, the substance becomes disintegrated and the surface eroded in much less time than the 1,900 years that have passed since Roman days, it is easy to understand why so little evidence remains. The agreeable odour for which Pliny recommends Murhina is recognisable in "Blue John" by the faint smell of ozone given off by the Fluor Spar.

It was about 1770 that Joseph Hall rediscovered the spar of the "Blue John" mine, which was first worked at this time by Robert Hall, of Castleton.

When one considers the frangibility of the stone, it is surprising that craftsmen should have been tempted to shape it, for its hardness is but "4," and the fissures between the crystals permit of their easy separation. At first, the workers were unable to essay the hollowing out of the cups and vases, owing to this danger of splitting. The result is that the objects made previous to the beginning of the last century are all solid, and the beauty of the material is not seen to such great advantage.

The many examples of these solid ornaments contained in Earl Howe's collection show that they invariably take the form of classic thin-necked vases, many measuring 12 to 18 inches in height, though the smaller specimens are more usual. Some of these very interesting examples are shown in No. 1.

The craftsmen soon discovered that by continually melting resin, in order that it entered into the fissures and cracks, the stone was strengthened, and it was then possible to hollow out the material so that the thin, shell-like form allowed the light to pass through and expose the full beauty of the stone.

Two of the most interesting vases in this collection, identical in form and strata of "Blue



No. IV.—CUP HEIGHT, 6½ IN.

No. II.—TAZZA MADE FROM THREE PIECES OF "BLUE JOHN" HEIGHT, 6 IN.

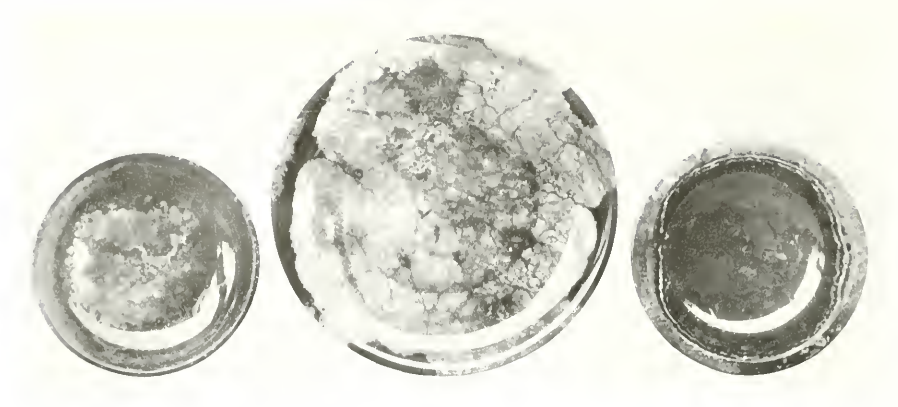
No. IV.—CUP HEIGHT, 6½ IN.

John," illustrate this progress in a remarkable way. They may have come from the hand of the same craftsman, yet one is solid, whilst the other is hollow, and it will be noticed that the earlier attempts at hollowing the vases were not so successful as those produced during the latter part of the nineteenth century, the stone being left very much thicker.

The tools employed were very simple, consisting of a lathe on which the stone was mounted after it had been roughly shaped to size by means of a chisel and mallet. It would then be roughly



No. III.—VASES; THAT IN THE CENTRE, WITH RARE FLUTED ORNAMENT, IS 10½ IN. HIGH THE WHITE AND PURPLE GOBLET ON RIGHT IS FROM A 4½-IN. VEIN



No. V.—A PLATE AND TWO BOWLS

turned to the form required with a steel tool, then heated until it would readily frizzle, and yellow resin applied all over it. This penetrated about one-eighth of an inch. When cool, it would be turned again and hollowed out a little, again re-heated and resined, and so on, until it became so delicate it would have to be strengthened with wire bands before the heating with resin and turning was resumed. This would be continued until the vase or cup was ready for polishing, which would be done by gradually making the surface smooth with pumice stone, sandstone, then emery powder, and finally woollen rubbers, very patiently applied with putty and crocus powders.

Often the blue colour is found to be so intense that it is necessary to heat the stone to a degree between 150 and 300, which results in the deep blue being turned into a more amethystine tint. Almost every hue of the rainbow is found in this exquisite material. Sometimes it is a rich purple, at other times black and gold, like tortoiseshell; now it is snow-white, with the crystal formation showing in lines of faint purple. Then are found pale blue with varying reds, intermingled with orange in concentric lines and irregular zig-zag formations. Specimens showing all these colours are to be seen in Earl Howe's collection.

When the colours are in parallel layers of deep purple and blue, they were known by the workers as "Bull Beef." In fact, they had a colloquial name for every peculiar arrangement of colour found. The most rare are undoubtedly the "bull blood," the tortoiseshell, and the snowy white with purple markings, although when the specimen has any perfect arrangement of strata or any brilliant colour, it may be considered an unusual piece. Earl Howe particularly prizes those pieces that have the beautiful and rare markings of nature brought out by the elegance and skill of the craftsman's work.

During the period dating from the middle of the last century to the exhaustion of the mine, the vases and cups were worked to such an amazing degree of thinness that they resemble the finest porcelain, and so great an improvement was effected in the method of polishing that their lustre is most brilliant.

No. ii. illustrates a small tazza in Earl Howe's collection, which is remarkable for these qualities; though but a small piece, its shape is elegant and the execution good.

The value of the stone in the raw state varied according to the quality, and ranged from £50 to £800 a ton. The material was sold to the local workers generally at from one shilling a pound, and the craftsmen charged so much per inch for the finished article.

The thickness of the veins of "Blue John," from which it was possible to cut the bowls and cups, averaged about 2¼ inches, but several pieces in Earl Howe's collection have been worked from veins of 3¼ to 4½ inches, and in two cases 9 inches in thickness. This is unusual, and such pieces are rare. One of the most remarkable specimens of worked "Blue John" is possessed by the Geological Museum in Jermyn Street. It is an amphora of unusual size, being 2 feet 8 inches in height, and the "Bull Beef" vein from which it was cut was 8 inches in thickness. It is believed to be the largest in existence, and was made by Vallance.

In order to make the vase illustrated in No. iii., it would be necessary for several sections of stone to be placed one above the other and most accurately fitted and cemented together. This was always necessary except for small or shallow pieces such as bowls. The careful measuring and

selection of these sections constitute an important factor in the beauty and rarity of the completed specimen. The vase illustrated is cut from a vein $4\frac{1}{4}$ inches thick, and is an early piece in a rich brown-red spar with purple markings, having a fluted ornamentation that considerably adds to its rarity and interest.

The goblet on the right of the same figure is of the snow-white spar with purple markings, from a $4\frac{1}{2}$-inch vein, and is interesting from the fact that the base is hollowed out completely to allow the free transmission of the rays of light. The two cups illustrated in No. iv. are also remarkable for their elegance, being simple in line, in an age when such a quality was at a discount, for the limitations of the material prevented the extravagance so beloved during the Victorian era. The cup on the left is of a deep purple merging into orange, and that on the right of an unusual silver grey, its translucent quality imparting a very beautiful appearance.

Among the many other objects made by the Derbyshire craftsmen in which this collection is rich, are the plates and bowls, of which three examples are seen in No. v. The large plate is 8 inches in diameter, the crystalline construction showing clearly in the pale amethystine colour that is interspersed with dark purple markings.

The bowl on the right is deep purple, with the edge a rich orange colour, whilst that on the left, when the light is showing through it, appears like a pale evening ray breaking through a rift in stormy clouds.

One of the most beautiful pieces is a 12-inch vase with a deep blue bowl, merging into crimson and orange patches, illustrated in No. vi. The bowl is from a $2\frac{3}{4}$-inch vein, and has a stem plinth and base carefully graduated from five pieces of stone. The colours range through blue, black, purple, and grey-green and orange to the blue bowl above.

Another delicate piece in this collection is seen in the same illustration. It stands $10\frac{1}{2}$ inches high, and, by its delicate shape, might have come from the hands of some great Italian craftsmen of the seventeenth or eighteenth century. It is remarkable for its high polish and the extreme thinness to which it has been worked. The bowl is of one piece, $2\frac{1}{8}$ inches in depth, and but $\frac{3}{16}$ inch in thickness, of a deep purple that is almost black in places. It has white and purple markings in the bowl, and the stem has rich orange bands that are complementary to the general colour of the specimen, and enhance its beauty.

One cannot help feeling regret that another of the crafts of England should pass away, its memory only to be hallowed by those who love to collect objects of beauty.

Many are inclined to disparage the craft work of this country, more particularly the productions of the Victorian era, but it is not denied that in many crafts the work of England has been unequalled in the history of art, and I am sure it will be agreed that the craftsmen who produced the exquisite examples exhibited in this collection contributed much to our store of beauty.



No. VI.—FINE VASES, AND A TAZZA, $12\frac{1}{2}$ IN. HIGH, WITH RICHLY COLOURED MARKINGS



Giovanni Battista Piranesi: an Appreciation, with some Observations on his Smaller Etchings By John Mallett

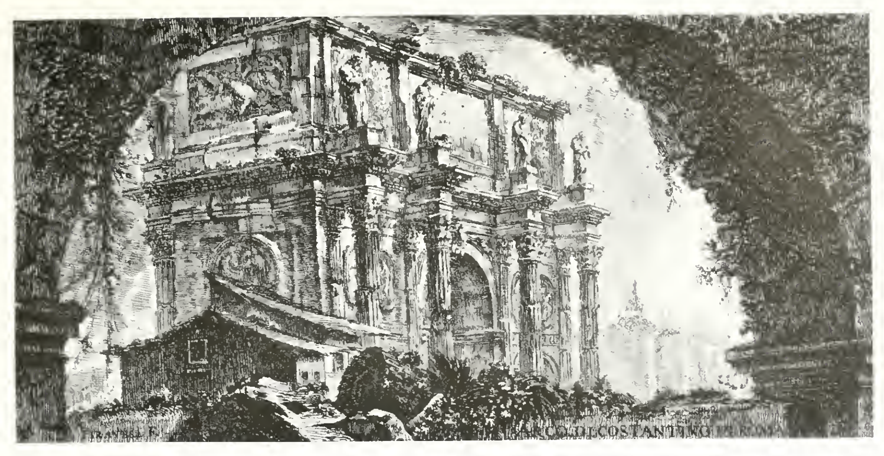
The object of this article is primarily to direct attention to the smaller and (for the most part) earlier etchings of Giambattista Piranesi, which, being to some extent hidden away within bulky and not always accessible volumes, seem hitherto to have escaped that recognition which their intimacy and beauty unquestionably merit. No attempt will therefore be made to deal categorically, or in any way exhaustively, with the life-work of this exuberant and many-sided genius, through and by whose achievements with pen, pencil, and etching needle those who assisted at the renaissance and guided the growth of the domestic arts and crafts, both in England and on the Continent, during the latter half of the eighteenth century, were so obviously stimulated and inspired.

Born in Venice on October 4th, 1720, Piranesi, after working during the earlier years of adolescence with his father, who was a master-mason, and studying architecture under his uncle, Lucchesi, from whose designs the Church of San Giovanni Nuovo is said to have been built, left his native town for Rome in 1738. There, on a small monthly allowance provided by his father, he managed for a time not only to maintain himself but to study perspective and etching under Valeriani, Vasi and other masters. He returned to Venice a few years later, but only for a time, and finally settled in Rome—the city with which his genius will for ever be associated—in 1745. There he married; and there he died in 1778, after a life which, although memorably and deservedly successful from the artist's standpoint, was, both financially and physically, one long and exhausting struggle for a decent livelihood. During these thirty years of constant toil Piranesi's works on architecture, archæology, and design were as varied and voluminous as they were original and arresting; but his labours were so poorly remunerated that his average income during the greater part of his career has been estimated by Mr. Arthur Samuel at well under £300 per annum.

From maps, elevations, and memorials of antiquarian and academic, rather than of artistic interest, through marvellously recorded representations of ancient trophies and statuary, ornamental vases, bas-reliefs and sepulchral urns, and masterly designs for chimney-pieces and other adornments of the house, Piranesi's etchings, totalling altogether between 1,200 and 1,300 plates, lead us



PONTE DI RIMINO



ARCH OF CONSTANTINE

onwards and upwards, through a series of superb delineations of the ruined glories of Republican and Imperial Rome (such as he has bequeathed to us in the best plates of his magnificent *Vedute di Roma*), until they culminate in the gruesome and absorbing horrors of his *Carceri d'Invenzione*.

Indeed, the more one studies the works which this tempestuous, this triumphant genius has enshrined for us in a series of volumes, any one of which would have immortalised a less generously endowed artist, the more difficult becomes the task of appraising at their just worth the splendid and significant gifts which have been inherited from him.

From this brief survey of the career and accomplishments of one who, as a youth, was famed throughout Venice for his astonishing precocity as an architectural draughtsman; who, as a man and lover, wooed, won, and wedded a wife all within the space of a week; and who, as artist and etcher, wielded pencil and needle with such imaginative force, such unerring fluency, that he knew no rival and has left no successor, let us turn our attention to the eleven little etchings selected to disclose a phase



ONE OF THE VAULTED ARCHES OF STERTINO, IN THE FORO BOARIO



ARCO DI RIMINO

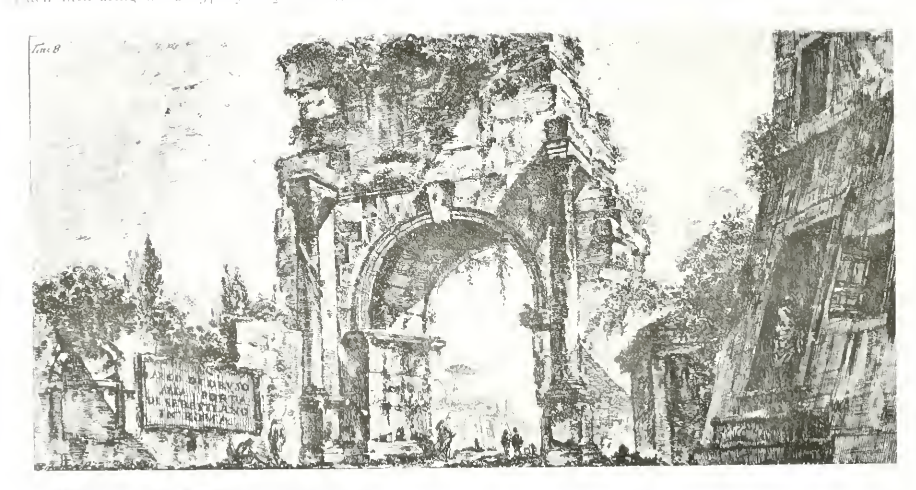
of Piranesi's genius which is not generally recognised but which proves that his needle could be as charming and appealing on a small scale as it could be awe-inspiring and arresting in his larger and more imposing plates.

Of the eleven etchings thus selected, the six following, viz. :—

(i.) *Parte del Foro di Nerva*,
(ii.) *Arco di Druso*,
(iii.) *Arco di Constantino*,
(iv.) *Ponte di Rimino*,
(v.) *Arco di Rimino*, and
(vi.) *Arco di Galieno*,

were taken from the series of thirty small oblong plates (each measuring about 5¼ by 10½ inches), which were probably etched by Piranesi shortly after his return from Venice to Rome. They were not, however, published by him until 1748, when, under the title of *Antichità Romane de' Tempi della Repubblica e di Primi Imperatori*, he dedicated the series to the noted antiquary, Monsignore Giovanni Bottari, private secretary and chaplain to Pope Benedict XIV., and one of the custodians of the Vatican Library.

This series of etchings, as Mr. Arthur Samuel points out, was priced "at the miserable pittance of 10 paoli, or 13s. 4d.," and the set of thirty, from which the illustrations are taken, was purchased in London by the writer of this article, as recently as 1900, for the modest sum of 30s.! Mr. A. M. Hind regards them as being



ARCO DI DRUSO A PORTA SAN SEBASTIANO

Tav. XXXII

Fig. I

VANZO DEL TEMPIO
ELLA CONCORDIA

RUINS OF THE TEMPLE OF CONCORD

FROM THE ETCHING BY GIOVANNI BATTISTA PIRANESI





RUINS OF THE PORCH OF THE TEMPLE OF JUPITER TONANS FROM "LE ANTICHITÀ ROMANE," TOMO PRIMO

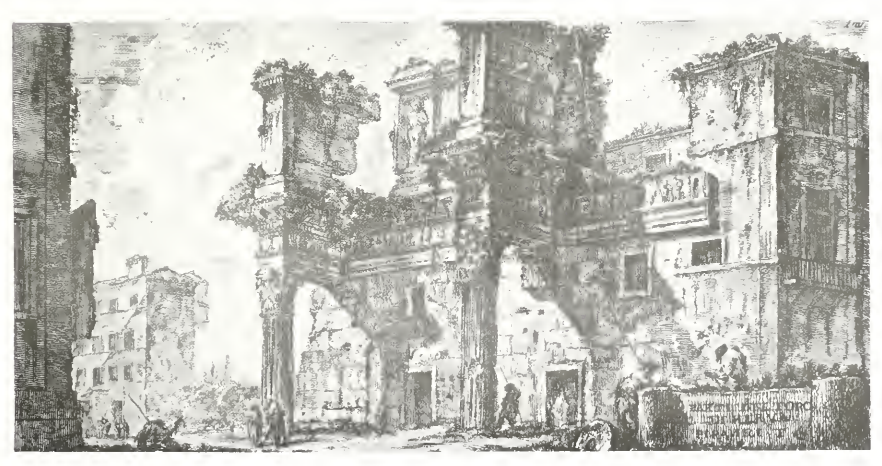
"perhaps the most pleasing of all his (Piranesi's) smaller prints."

The five remaining etchings, viz.:—

(vii.) *Portico of the Temple of Antoninus Pius*,
(viii.) *Arch of Titus*,
(ix.) *View in the Foro Boario*,
(x.) *Ruins of the Temple of Concord*, and
(xi.) *Ruins of the Porch of the Temple of Jupiter*,

are selected from those in the first of four large royal folio volumes of letterpress and etchings which Piranesi published in 1756, under the title of *Le Antichità Romane*.

Although these eleven little etchings may appear of small import when compared with those majestic and grandiose representations of ancient Rome with which the *Vedute* abound, or with those heart-haunting interiors visioned for us in the *Carceri*, these earlier and smaller plates are in themselves so intimate, so convincing, and withal so imaginative, that they should at once commend themselves to all who are interested in the etcher's art.



PARTE DEL FORO DI NERVA



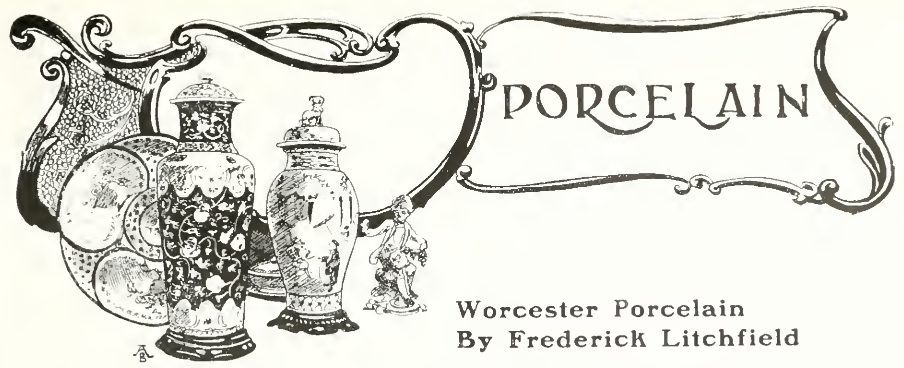
ARCO DI GALLIENO

Apart from their sincerity and excellence as etchings these alluring little plates, so vibrant with beauty, so vigorous and so vital, prove unquestionably not only that Piranesi, content at first to work on a very modest scale, had, thus earlier in his career, mastered the technique of his art, but that he had even then developed in a remarkable degree those powers of accurate, and apparently effortless and spontaneous, draughtsmanship which were to remain with him to the last, and which enabled him eventually to achieve those marvellous architectural plates which have never been equalled, and will probably never be surpassed.

Thus one welcomes, in these accomplished little etchings, the first-fruits of an incomparable, an unique personality, the rich and ripe harvest of whose life-work must for ever astonish and fascinate as much by its variety and fecundity as by its boldness, its beauty and its spontaneity.



SIDE VIEW OF THE PORTICO OF THE TEMPLE OF ANTONINUS PIUS



Worcester Porcelain
By Frederick Litchfield

The history of this important porcelain factory, which is almost the only one in England which has survived from the date of its foundation until the present time, and is still full of life and activity, may be divided into two periods. The thirty-two years of its existence, from the first year in 1751, until the sale of the factory as a going concern in 1783, is known as the Dr. Wall period, and is that which is of chief interest to collectors of old Worcester. The changes and amalgamations which occurred after Mr. Flight's purchase in 1783 will be dealt with in another article.

It is more than probable that the politics of the day were in some sense responsible for the foundation of a porcelain factory at Worcester. The Jacobite party had won the electoral contests of that time, and it was thought that the establishment of a factory would be the means of increasing the voting strength of the Whigs. Dr. John Wall, with the assistance of William Davies, a practical chemist, appears to have made some successful experiments, and they, together with thirteen partners, nearly all of whom were members of the Whig party, subscribed a capital of £4,500 with which to start "The Worcester Tonquin Manufacture," as it was at first named. This Dr. Wall appears to have been a man of great versatility and many attainments. He was a Fellow of Merton College, Oxford; an M.D. with a considerable local practice; an artist who painted somewhat indifferently, if we may judge by some examples preserved to us; the author of several medical works, and an enthusiastic ceramist. It is certainly incorrect to say that he discovered the secret of porcelain-making, but he and his collaborator Davies, with the assistance of two potters named Podmore and Lye, adopted a recipe which had been in use at the first porcelain factory which was established in a small way at Bristol. Chaffers has quoted the diary of a Dr. Pococke in 1750, in which the



No. I.—Example of copperplate used for transfer decoration on Worcester porcelain. By permission, from Fredk. Litchfield's "Pottery and Porcelain: A Guide to Collectors" (Truslove and Hanson, Ltd.)

making of "beautiful white sauce-boats adorned with reliefs of festoons" is mentioned as being made at Lowris House, and the analysis of the paste used in the manufacture of these early Bristol sauce boats proves that steatite or soap rock was an important ingredient in the composition. Mr. R. L. Hobson informs us that Podmore and Lye had been employed at Lowris House, and therefore it seems a fair induction that in the year following, namely, 1751, they had imparted their secret to the founders of the new Worcester factory. This seems the more probable because special advantages were given to these two potters as to pay and privileges in the deed of partnership.

Mr. Binns, in his *Two Centuries of Potting in Worcester*, considered that the use of this soapy rock dated from 1770, when Dr. Wall secured a lease of a mine in Mullion, Cornwall; but subsequent research and investigation seems to show that it was used in the very first products of the new factory, and it is due to the analysis of this early paste that we now attribute to Worcester some white pieces with ornaments modelled in relief which had previously been credited to Bow. There was no steatite in the paste of Bow or Chelsea porcelain, and this ingredient appears to have been peculiar to Worcester. I believe that Mr. Solon, in his *Brief History of Old English Porcelain*, was the first to point out that some five specimens of this white porcelain with ornament in relief, some of which bore the mark TF, the initials of Thomas Frye, could not be Bow on account of the presence of steatite, and they have accordingly been reclassified as Worcester. This, by the way, goes to prove that Frye must have worked at Worcester as well as at Bow. Bowls, dishes, mugs, plates, tea and coffee services, and jugs seem to have been the articles which were made in this early period.

Transfer Decoration. After these early specimens, no doubt in many instances modelled by the silversmiths of the day, we have the introduction of the transfer decoration with which collectors of early Worcester are familiar. Robert Hancock, a skilful engraver, had been the pupil of Ravenet, a French artist who managed the Battersea enamel factory for S. Jansen the proprietor, whose bankruptcy and the consequent sale of the Battersea works caused Hancock to migrate to Worcester, and one often sees specimens of transfer which are signed by him (*RH fecit*). This transfer was taken from the copperplates on linen or paper, and the illustration of one of these plates will indicate the process. The most successful results were obtained by the black pigment, which was, of course, a vitriable enamel paint; but a purple colour was also favoured, and bell-shaped mugs with portraits, masonic signs, and other subjects are still occasionally seen as collections change hands in the auction rooms. The King of Prussia mug, with portrait of King Frederick II. and date 1757, is the most famous of their transfer pieces. A patent for transfer-printing on china was taken out in 1756 by John Sadler, of Liverpool, and the process was used at Worcester. It is quite possible that Hancock had previously adopted the process, as we have seen, at Battersea, but he may not have protected it by patent. Mr. Herbert Hughes, of Dudley, has a Worcester mug which is signed "J. Sadler, Liverpool," which seems to indicate that some of the ware was sent to Liverpool to be decorated by transfer.

Besides Hancock's signature, there are specimens signed *J. Hughes fecit* and also *Ross*. Another signature on transfer Worcester is that of Richard Holdship, and as the initials are the same as those of Hancock, some confusion has been caused. The initials of Holdship are generally accompanied by an anchor, which is evidently intended as a rebus on his name. In the Schreiber collection in the Victoria and Albert Museum there is a plate of this transfer decoration which bears the signatures of both these craftsmen, and the generally accepted explanation of this dual signature is that Hancock engraved the copperplate, while Holdship only executed the transfer process. Many of these transfer pieces were painted with enamel colours over the black pigment of the transfer, and some of these can be seen in the interesting loan collection of English and continental porcelain at the Victoria and Albert Museum, the property of Mr. Herbert Allen.

Bat Printing. Another printing process for the decoration of early Worcester was that known as "bat printing." An engraved copperplate was prepared, the engraving being in stipple and coated with linseed oil, all the surplus oil being removed by the palm of the hand. The subject was transferred to a thin slab, or "bat," of soft glue, and this was in turn applied to the surface of the porcelain article to be decorated. The colouring matter required was supplied by dusting the stippled engraving with a powdered enamel, which would only adhere to the spots or dots of oil made by the stippling process. The design would thus be formed in enamel colour, and this was fixed by subsequent firing.

Decoration by Enamel Painting. The earlier decoration by painting in enamel colours was generally of an Oriental character. The museum attached to the present Worcester Royal Porcelain



No. II.—EARLY SPECIMENS OF WORCESTER TRANSFER DECORATION IN THE MUSEUM ATTACHED TO THE WORCESTER ROYAL PORCELAIN WORKS

Manufactory contains many specimens in the shape of teapots, cups and saucers, plates and dishes, which without close examination might be taken for Chinese porcelain, decorated as they are with Chinese figures, foliage and landscapes of Oriental design, the only models available for potters of that time. More varied and ambitious schemes of decoration commenced about 1757, this date being fixed by the evidence of the two jugs which were made for the Corporation of Worcester, moulded with overlapping leaves and bearing this date. These jugs are described and illustrated in Mr. Binns's book. Later we get the influence of Sèvres, Dresden, Tournay, St. Cloud, Venice, and other continental factories on the designs of decoration.

Blue and White Worcester.—The decoration of Worcester by painting and also by printing on the white ground is generally supposed to have been the work of the earlier years of the factory, and to a certain extent this is doubtless correct; but that this simple and effective decoration was applied to much later work we have ample proof. Mr. Dyson Perrins has a mug painted in blue with St. George and the Dragon, which bears the date 1776, and the writer had in his possession some years ago a pair of crocus or bulb holders painted with blue flowers which were of later date. It is probably safe to say that the blue and white printed or *transfer* specimens belong to the early time when this mode of decoration was introduced, and much of the painted blue, both under- and over-glaze, was also of the early period. In the museum attached to the Worcester Royal Factory there are some 300 specimens of blue and white of various dates, and many of them bear curious little marks in blue which are known as workmen's marks.

There is a great similarity between the Worcester of this class and the productions of Caughley in Shropshire, or "Salopian," and also of some of the soft paste Lowestoft and Bow; but in discriminating between all of these, one can generally select Worcester by the superiority of potting and of finish.

When the famous blue salmon-scale decoration with panels of flowers, exotic birds, and rarely of figures, commenced, we do not know exactly; but the generally accepted period of this richly decorated Worcester is from 1768 to 1783. A few years prior to 1768 we know that some painters had migrated from the Chelsea factory to Worcester, and in the year 1768 the management advertised the fact of their "having engaged



No. III.—Specimens of Worcester Blue-and-White Decoration (Printed and Painted) in the Museum Attached to the Worcester Royal Porcelain Works

the best Chelsea painters, and that they were prepared to execute orders in the highest taste and much cheaper than can be afforded by any painter in London."

This advertisement was no doubt the "retort courteous" to an advertisement by a china decorator named John Giles, who was the proprietor of a warehouse called by him "Worcester Porcelain House," which was situated in Kentish Town, where he decorated the white china which he had procured from Worcester and other factories. Giles's advertisements had appeared both prior and subsequent to 1760, and offered "to procure and paint for any persons, Worcester porcelain, to any or in any pattern." The sale of Giles's stock in trade was advertised in May, 1771.

The work of these imported Chelsea painters can be easily traced in the treatment of birds and figures which decorate the panels on white ground which relieve the ground-work of blue salmon-scale. The Worcester of this kind is exceptionally rich and highly decorative, and collectors show their appreciation by giving very high prices for good specimens. Those with figure subjects in the panels, sometimes rendered in the style of Watteau, and others of a Chinese character, bring the highest prices, a pair of vases, some 15 or 16 inches high, having been sold for about £2,000; those with birds of the long-tailed and exotic description, called Birds of Paradise, come next in demand, and afterwards the flower painting in the panels. There is an illustration of one of these vases. The painting is excellent, and the gilding, as a rule, carefully executed, well burnished and finished, used not too lavishly and with the best taste. Although the blue salmon-scale is the ground-work more generally favoured, the scale in rose-pink was rarely used, and a charming apple-green, without scale, but used as a self-colour, was also one of the great triumphs of the factory. For some unknown reason this apple-green ground variety is hardly ever marked, the only specimen known to the

writer being one in Mr. Dyson Perrins' collection, which has the crossed swords. Canary yellow is very rare, and is highly prized by collectors. Very occasionally one sees specimens partly decorated with a rich claret colour, but as a ground colour this was only successful after many failures. Another form of decoration which was probably produced some few years before the salmon-scale blue and apple-green grounds, was a powder-blue in imitation of Chinese porcelain of the K'ang-hsi period. This ground colour is generally relieved by fan-shaped panels on which flower subjects are painted, and this variety is seldom marked.



No. IV.—DISH, DECORATED WITH CHINESE MONSTERS PART OF THE BISHOP SUMNER SERVICE MARKED WITH GOLD CRESCENT IN THE MUSEUM ATTACHED TO THE WORCESTER ROYAL PORCELAIN WORKS

Besides the beautiful vases made in pairs and sets of three and five, there were made at this



No. V.—FIVE TEAPOYS, POWDER-BLUE GROUND WITH PANELS OF BIRDS AND FLOWERS OPEN CRESCENT AND SQUARE MARK DR. WALL PERIOD IN MR. HERBERT ECCLES'S COLLECTION

famous factory, jugs in various sizes, not infrequently ornamented with a mask under the spout; cider tankards, in half-pint, pint, and quart sizes; basket-shaped dishes; beautiful dessert services, tea and coffee sets, rose-water bottles and basins, and many other articles.

Some of the fine Worcester of this best time was decorated by artists whose signatures are affixed to some examples of their work. Some important vases painted in figure subjects were the work of an artist named Donaldson, of London; others, painted generally in animal subjects, are signed O'Neale, who worked in the Worcester factory. These are generally decorated with a rich mazarin blue background to the painted panels; and this mazarin blue is quite a distinct colour from the beautiful *gros bleu*, or, as it is sometimes termed, the *bleu de Vincennes*, which was a feature of the Chelsea factory.



No. VI.—AN IMPORTANT VASE OF THE FAMOUS BLUE SALMON-SCALE AND PANELS OF BIRDS DECORATION
17 IN. HIGH DR. WALL PERIOD (BY PERMISSION, FROM FREDK. LITCHFIELD'S "ANTIQUES GENUINE AND SPURIOUS," PUBLISHED BY G. BELL AND SONS, LTD.)

Of these two artists not much is known. John Donaldson was born in Edinburgh in 1737, and had some success as a miniaturist and portrait painter; he is mentioned by Redgrave in his *Dictionary of Artists of the English School*, and he painted figure subjects on vases sent to him for the purpose by the Worcester factory, his rendering of such subjects being rather in the style of François Boucher. In the collection of the late Baron Rothschild there was a remarkable set of vases which bore his signature J.D. in a monogram. Many pieces are attributed to him, but few are signed. He is said to have developed a religious mania, which was a great hindrance to his work, and to have died destitute in 1801.

Jeffrey Hamet O'Neale seems to have commenced his career as a landscape painter, but his work on Worcester porcelain is generally that of figure, and also of animal subjects in medallions; our illustration is from a pair of fine vases in Mr. Herbert Eccles's collection. Mr. Hobson quotes from an exhibition catalogue of the Society of Arts in 1765:

> "Mr. O'Neale at the China Shop, the corner of Adam and Eve Court in Oxford Road, 3 miniatures."

Mr. Dyson Perrins possesses eight vases painted



WORCESTER CUP AND SAUCER
(DR. WALL PERIOD, *circa* 1770)
In the late James Ward Usher's Collection





No. VII.—THE "WILKES" TEAPOT DR. WALL PERIOD FROM THE DRANE COLLECTION NOW IN THAT OF MR. HERBERT ECCLES



No. VIII.—SPECIMENS DECORATED WITH BLUE SALMON-SCALE GROUND AND PANELS OF BIRDS AND FLOWERS DR. WALL PERIOD IN THE MUSEUM ATTACHED TO THE WORCESTER ROYAL PORCELAIN WORKS

by O'Neale, and some of them bear the date 1769 as well as the signature *O'Neale pinxt.*

The name of another Worcester artist is that of Fogo, but the writer has never seen a signed specimen. Professor Church mentions him as C. C. Foggo, but gives no information. Mr. Nightingale, in his useful contribution to our knowledge of some of our English factories, says: "The writer once had in his possession a pair of finely painted plates in landscapes signed 'C. C. Fogo, 1768,' with plain *gros bleu* ground, and elaborate gilding."

In the Drane collection, which was purchased *en bloc* by Mr. Herbert Eccles, and which is now on loan to the Art Gallery and Museum at Swansea, there are a covered chocolate and a saucer painted with landscapes on deep blue ground, which are attributed, probably correctly, to this artist. Landscape painting is very rare on old Worcester.

Several of our illustrations are from the Drane collection just mentioned, and it is worth while for the collector to pay a visit to Swansea to examine this interesting assemblage of Worcester. The vases by O'Neale have been referred to, and also some of the types of decoration which other photographs illustrate, but the teapot known as the "Wilkes" teapot deserves special notice. The general decoration is that on the salmon-scale blue ground, with multiform white reserves filled with Oriental flowers and defined by scroll gilding. Into these gilt scrolls there has been cunningly introduced the figures "No. 45," repeated five times, but in such a manner that it is obvious the owner for whom the teapot was made did not wish this date to be seen by the casual observer. "No. 45" commemorates John Wilkes, who, for slandering the King in No. 45 of a publication known as *The North Briton*, was expelled from the House of Commons and imprisoned in the Tower. This teapot also bears another souvenir of the popularity of Wilkes with the Democrats of his day, for attached to the handle is a silver trinket known as the "Witch brooch," heart-shaped and formed of the figures 45, with a label on which is the word "Liberty." "Wilkes and Liberty" was the cry of the extreme Democratic party.

For reference of the Worcester collector, there is the Schreiber collection, that of Mr. Herbert Allen, and also of Mr. J. G. Joicey, all in the Victoria and Albert Museum; some good examples in the British Museum, and also in the London Museum (formerly Stafford House).

The Making of Figures at the Worcester Factory. Until a few years ago it was a generally accepted fact by writers on English ceramics that figures were not made at the Worcester factory. Mr. Binns, the veteran director, in his *Two Centuries of Potting*, does not mention any figures, and in the writer's earlier editions of *Pottery and Porcelain* it was stated that these were not included in the work of the factory during the Dr. Wall period. About some ten years ago some extracts of a diary of a Mrs. Lybbe Powys had been discovered, and these were published in the author's later editions of *Pottery and Porcelain*, and also in those of *Chaffers' Marks and Monograms*, edited by him, which told the story of her visit to the factory in August, 1771, and her being shown the process of figure-making. Mr. R. L. Hobson, in his well-known work, *Worcester Porcelain*, also mentions this record, and accepts the fact of figure-making to a limited extent. In the third volume of the twelfth series of *Notes and Queries* (February and March, 1917) there was published the diary of a naval officer, one Captain Joseph Roche, R.N., who made a journey from Liverpool to Worcester by post-chaise or private carriage, and in his record of a visit to the china factory mentions that "they made very fine figures." It is singular that while Captain Roche is particular as to all his doings from October 11th to 21st, he omitted to give the year in which this journey was taken, and there are some interesting notes by different correspondents in *Notes and Queries*, by which the exact year is ascertained. The year generally accepted is 1771, and therefore the visit must have occurred a few weeks after that of Mrs. Powys, and is strongly corroborative of her testimony.

Readers specially interested can see the whole diary in the volume of *Notes and Queries* already mentioned, and as the great-grandson of the diarist, Colonel Charles St. John Roche, of Purley, has presented the original document to the United Service Institution, it is possible, by special permission, to refer to it in the library of that institution. A short extract may be included in this article. Under date Monday, October 21st, we read:

> "We went to the china manufactory, saw the whole process except the making of the composition, which is kept a secret. The stuff is brought and (pressed*) in particular Sizes according to the Quantity it will require to make the article, it is then worked and formed by a Wheel just as they make sugar pots into whatever shape is wanted. They allow one fifth for burning. They are then just dried, stampt all of an exact Size, then burnt once or twice, they are then painted, the colour is a dark brown, but when finished

* This word is omitted in the diary, and is supplied by the Editor of *Notes and Queries*.



No. IX.—TWO IMPORTANT VASES, DARK BLUE GROUND ONE WITH "VENUS AND MARS," THE OTHER WITH A LANDSCAPE BY O'NEALE
FROM THE DRANE COLLECTION; NOW IN THAT OF MR. HERBERT ECCLES

> becomes a bright blue After being painted they are dipt into white stuff, which is Enamel, and then burnt once or twice more. The things are burnt in earthen pans one over the other, and ground flint put at the Bottom to prevent the Ware sticking "

Then follow some details of the process of making and fitting handles, spouts, etc., etc.:

> "They make very fine Figures or ornamental China, it being done so much better and also cheaper at Derby; here they are obliged to mould it, but there it is cast, which is 10 times as expeditious. The Derby composition is, however, not so good for useful ware"

The record of the visit concludes with a mention of the method of printing ornamental decoration, which he says "is kept very secret, they will not admit even the Proprietor to see it."

In Mr. Dyson Perrins' collection there are some figures which are the subject of controversy. These were shown to the writer some few years ago, and as they could not be positively attributed to Bow or any other English factory, their Worcester origin was accepted. One of these figures is holding a shell, inside which is a painting of some old English flowers, and this flower painting exactly corresponds with the decoration of some shells on some fruit-stands formed of pyramids of shells and rock-work, which are always credited to Worcester. Some small portions of the base of some doubtful Worcester figures have been analysed and found to be deficient in the steatite, or soap-rock, which is now accepted as having been a component of the old Worcester paste, and the explanation offered for this omission is that in all probability a slightly different composition of paste was found desirable for the making of figures as distinct from other articles

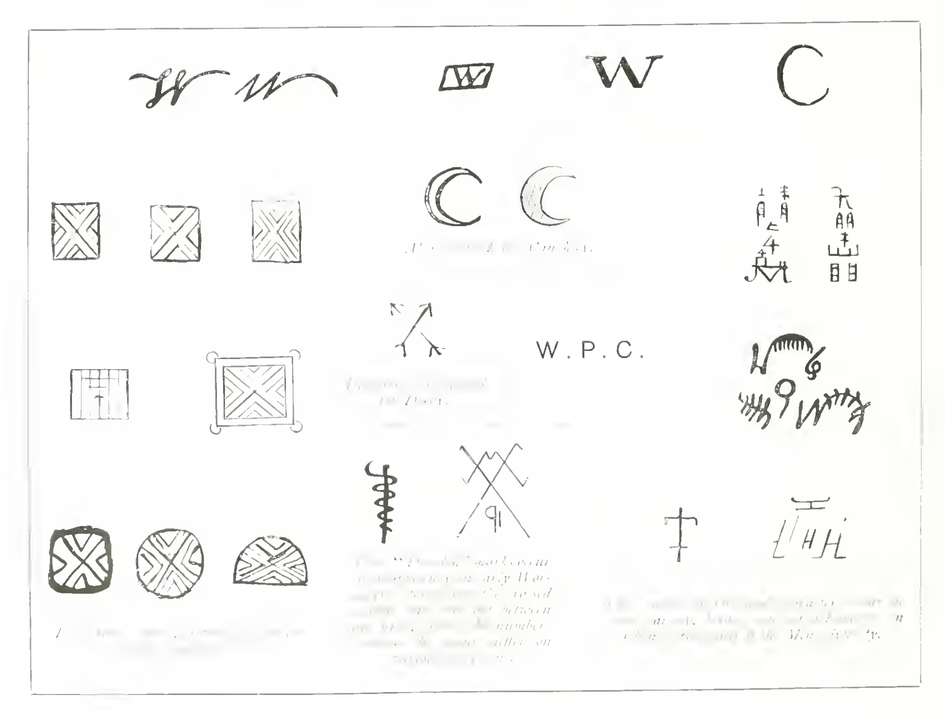
To sum up the results of much evidence and the opinions of many experts, including that, I believe, of Mr. Rackham, of the Ceramic Department of the Victoria and Albert Museum, it may be said with certainty that figures were made at the Worcester factory for a short time, the practice being for some reason discontinued after experiments, for it is equally certain that there are very few figures which can be safely ascribed to this origin.

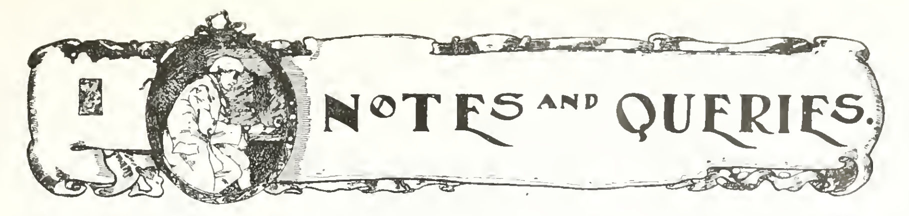
The paste of old Worcester is peculiar. The presence of soap-rock, or steatite, has already been mentioned; this gives the paste an opaque appearance, but it is quite translucent, and when held up to the light exhibits a greenish tint. This greenish tint is said to have been corrected by an admixture of cobalt blue, and Mr. Herbert Eccles tells us that as a result of his analysis of some examples, this was sometimes used to excess. In the early days of the factory, the glaze is said to have been partly composed of Chinese porcelain ground to a fine powder and mixed with lead and alkalis.

The paste of Worcester, unlike that of Chelsea or Bow, never crazes, and there is another peculiarity not observable in other porcelain, in the fact that a slight shrinkage takes place in the firing, just inside the flange or rim on the bottom of the article. This shrinkage can be tested by drawing a finely pointed lead pencil just inside this rim or flange, when it will leave the pencil mark on the very narrow rough surface caused by the glaze having shrunk and exposed the body for the minute fraction of an inch.

The marks used at the Worcester factory are given for reference. These are taken, by consent of author and publisher, from Litchfield's *Pottery and Porcelain*. *(To be continued.)*

WORCESTER MARKS (PREVIOUS TO 1780), FROM FREDK. LITCHFIELD'S "POTTERY AND PORCELAIN: A GUIDE TO COLLECTORS" (TRUSLOVE & HANSON, LTD.)





[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

FAKES IN PEWTER.

SIR, Following the articles in THE CONNOISSEUR on "Old Pewter," by Mr. Cotterell, there has broken out, in London, an epidemic of baluster measures, from sixth-gill to gallon, and even flat-lid Stuart tankards are being produced in sets, viz., quart, pint, half-pint and quarter-pint, all complete. I have lately had the misfortune to see specimens of this person's ingenuity as far afield as Edinburgh, and I think a warning word in season may save some eager novice his cash and peace of mind.

Hoping this warning may be of use to some. Y.

UNIDENTIFIED PORTRAIT (No. 384); "JOSEPH AND HIS BRETHREN" (No. 385).

SIR,—I should like to know the name of the artist who painted this portrait, and also that of the subject. It is executed in very warm, rich colours on a (re-lined) canvas 16 in. by 21 in. The composition of *Joseph and his Brethren* is done on an old Flemish oak panel, 19 in. by 25 in. I should be glad to know anything about it. B. M. GREENE.


(384) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 383, September, 1921).

SIR,—I doubt if this represents *An Episode in the Life of Antony and Cleopatra*, as your correspondent suggests. It is much more likely intended to be *Venus and Mars*, especially if one is justified in thinking that there are some figures in the background, grouped round a fire, which would then be Vulcan and his Cyclops. The style of the composition has a seventeenth-century appearance, but, so far as can be seen from the reproduction, the work is actually by some inferior painter, possibly a follower or copyist of one of the great masters.—JOHN CURLING.

"JAN UIJTENBOGAERT" (No. 378, August, 1921).

SIR, Mr. Crofton's letter, with its flattering allusion to myself, makes it seem likely that he has now consulted Mr. A. M. Hind's work on *Rembrandt's Etchings*. If so, he will have read the entry about the Uijtenbogaert etching, which states that "there are pictures representing the same Uijtenbogaert in Stockholm (Bode, 95) and in the collection of the Earl of Rosebery (Bode, 562). For other portraits of the same person, see B. Tideman, *Oud-Holland*, xxi. (1903), 125." It might be worth Mr. Crofton's while to compare his painting with some of these, since the variations between it and the etching are somewhat marked. DEREK DARIEN.

OLD DANISH FURNITURE (February, 1921).

SIR, On re-reading the "Foreword" which I wrote for the above-named article, I find that I am credited with a statement which might possibly prove embarrassing to embryo collectors. The passage



(385) "JOSEPH AND HIS BRETHREN"

in question (page 89) was as follows: "There are certain distinctive features which can hardly escape notice, among them being . . . the curious floral overthrow to the recesses on the chest (No. viii.)." Actually, I did not intend to refer to this particular chest in this connection, and still less to its recesses, which are not markedly Scandinavian in style. The allusion was to a *cabinet* with an unmistakably Norse overthrow. It seems, however, that the photograph of the latter piece, which I saw, proved inadequate for purposes of reproduction, and it is thought that, probably during the hurried deletion of the accompanying reference, two lines of text may have been accidentally run together. Fortunately, it is only a side issue that is involved, and one which would seem to have passed unnoticed; at any rate, nobody has drawn my attention to it.

FRED ROE.

EMBROIDERED MINIATURE OF CHARLES I.

SIR, I am much interested in the embroidered miniature of Charles I., which forms one of the illustrations to the article on Mr. Griffiths' collection of needlework (THE CONNOISSEUR, vol. lix., 1921, p. 30). I have every reason to think that it was once in my own collection, during that time being reproduced and described in THE CONNOISSEUR (vol. xiii., 1904, page 202), and also in Miss Jourdain's *English Secular Embroidery*. If I am right, I can give something of its history. Its original owner was Dr. Baldwin Hamey the younger, who died in 1676, when the miniature passed to his sister, Mrs. Palmer; from the Palmer family it went to the Gundrys, connections of the Palmers; from them to the Ridouts, of Dean's Lease, Wickhampton; and then to Sir George Ridout Bingham, whose widow gave it to his sister, Mrs. Nathaniel Tryon Still. The miniature was lent to the Stuart Exhibition of 1889 by Captain Still, but was sold with other Stuart relics at Sotheby's in 1904, and shortly afterwards passed into my possession, where it remained until about five years ago. As it was unframed when I bought it, I had it mounted in a plain, heavy silver-gilt miniature frame. The original of the miniature is a portrait of the King, by Hollar; another remarkable needlework copy is in the Victoria and



(386) "MARS AND VENUS"

Albert Museum, although it is scarcely equal in fineness of execution to that which now belongs to Mr. Griffiths. I may add that I have very carefully compared the illustration in the January CONNOISSEUR with a photograph of the miniature I once owned, and they correspond in every detail, down to the little white spots which appear in the background, where the satin ground is visible through the water-colour wash which has been applied to it, probably to prevent further fraying.—R. E. HEAD.

"MARS AND VENUS" (No. 386).

SIR,—I enclose a photograph of an oil painting which I sent in its original dirty condition (unframed) to be cleaned. Upon some old rotted canvas covering the back being removed, a written label was found, of which the following is an exact copy:—

"(188)
Mars and Venus asleep.
Surprised by Vulcan and his Cyclops.
A Vandyke"

I should be glad to have any information, more especially as to the number on the label.

The size of the picture, *without* frame, is 39 in. by 30 in.

T. HOPKINS.

A SHAKESPEARE WINDOW (No. 387).

SIR,—This window, representing Shakespeare at Court, reading one of his works to Queen Elizabeth—a subject often represented in pictorial art—is said by its owner (Mr. James Phillips, Mermaid House, St. Clears, S. Wales) to have been removed from an old house in Bloomsbury about thirty years ago.

Can any of your stained-glass readers kindly state who was the designer, who the maker, and for whom it was produced?

The photograph is a poor one, but it may serve.—M. H. S.



(387) SHAKESPEARE WINDOW



National Portrait Gallery Additions

While the Government is busy concocting schemes to alleviate unemployment, it continues to defer the extension of the National Portrait Gallery, which in itself would provide work for hundreds of men. A vacant site only awaits the spade, while, in the existing building, the Director and his staff are compelled to exercise feats of ingenuity which would fill a Chinese puzzle-maker with awe. Theoretically every available inch of space in the building was exhausted long ago, and it says much for the resource of the executive, which has not only found room for far more pictures than was ever intended, but has contrived to hang most of them to good advantage. Naturally, there is a limit to space-fitting, however cleverly carried out, and with Sir Abe Bailey's presentation of Sir A. S. Cope's huge painting of the Naval Officers, this limit would seem to have been reached. This fine composition measures 10 ft. by 15 ft. What will happen when the two companion works by Mr. Sargent and Sir J. Guthrie arrive beggars conjecture. Several of the most interesting additions to the Gallery during the past year are illustrated in these pages. The following presentations and purchases have also been made, amongst others:



SELF-PORTRAIT OF CORNELIUS JOHNSON, [illegible] CANVAS, 3[illegible] IN. BY 24[illegible] IN. PURCHASED FOR THE NATIONAL PORTRAIT GALLERY

Sir J. E. Millais, P.R.A. Panel, 12 in. by 9¾ in., by C. R. Leslie, R.A., 1852. [illegible] C. R. Leslie and Henry Vaughan.

Rudyard Kipling. Canvas, 29½ in. by 24½ in., by Sir P. Burne-Jones, 1899 (exhibited R.A., 1900). Bequeathed by Lady Burne-Jones.

Sir Edward Coley Burne-Jones, Bt. Canvas, 29½ in. by 21 in., by his son Sir P. Burne-Jones, 1898 (R.A., 1898). Presented by the artist.

Alfred Gilbert. Unfinished crayon sketch on grey-toned paper, 17½ in. by 22½ in., by J. M'Lure Hamilton, 1887. Presented by the artist, together with the three works named hereafter.

THE ARCH OF TITUS

FROM THE ETCHING BY GIOVANNI BATTISTA PIRANESI



E. Orme Ford.—Canvas, 17½ in. by 23½ in., by J. M'Lure Hamilton, 1893 (R.A., 1893).

Matthew Ridley Corbet, A.R.A.—Canvas, 17½ in. by 23½ in., by J. M'Lure Hamilton, 1893.

William Cosmo Monkhouse.—Canvas, 23½ in. by 17½ in., by J. M'Lure Hamilton (R.A., 1890).

Sir Michael Foster, K.C.B., M.D., F.R.S.—Canvas, 55½ in. by 40½ in., by Hon. John Collier, 1907 (R.A., 1907). Presented by the sitter's son, Mr. J. M. Foster, M.D., F.R.C.P.



WILLIAM SOMERVILLE
BY GEORGE WHITE, 1700
PENCIL ON VELLUM 4½ IN. BY 3½ IN. PRESENTED TO THE N.P.G. BY MR. ALFRED A. DE PASS

John Braham.—Miniature on ivory, 3¾ in. by 2¾ in., by Sir W. C. Ross, R.A. (?). Presented by Sir Chas. Cook, K.C.B., in memory of his brother, Sir E. T. Cook, K.B.E.

Henry George Liddell, D.D.—Marble bust, 27½ in. high, by H. R. Hope-Pinker. Presented by the sculptor.

Sir C. W. Dilke, Bt., P.C.—Bronze plaque, 3 in. by 2½ in., by Oscar Roty, Paris, 1900. Presented by his executors.

H.M. Queen Alexandra.—Canvas, 50½ in. by 40½ in., by Sir Luke Fildes, R.A., 1894. Presented by H.M. the King.

John Westlake, K.C., LL.D.—Panel, 7½ in. by 5¼ in., by Mrs. Marianne Stokes, 1902 (R.A., 1903). Presented by his widow.



GEORGE ROMNEY
MINIATURE, BY MISS M. BARRETT
PRESENTED TO THE N.P.G. BY MR. ERNEST E. LEGGATT

Sir William Henry Perkin, F.R.S., D.Sc.—Canvas, 49 in. by 36½ in., by Sir A. S. Cope, R.A., 1906 (R.A., 1907). Presented by the Perkin Memorial Committee.

John Avery, M.D., F.R.C.S.—Ivory, 8 in. by 6 in., by H. Collen (?). Presented by Mr. Macleod Yearsley.

James, 1st Earl Waldegrave.—Pastel, canvas, 26 in. by 20 in., artist unknown. *Ex coll.* Earl Waldegrave.



LAURENCE STERNE. MARBLE BUST, BY J. NOLLEKENS, R.A., 1766. PRESENTED BY LIEUT.-COL. G. B. CROFT-LYONS, F.S.A., THROUGH THE N.A.-C.F.



JOHN MURRAY (III.), BY C. W. FURSE, R.A. CANVAS, 45¼ IN. BY 33½ IN. PRESENTED TO THE N.P.G. BY MR. A. H. HALLAM-MURRAY

Nathaniel Hone, R.A.—Enamel self-portrait, 1¼ in. by 1$\frac{1}{16}$ in. Bequeathed by Mr. H. V. Metcalfe.

Horace Hone.—Self portrait, miniature, 1795, ivory, 2¾ in. by 2¼ in. oval. From the foregoing bequest.

Thomas Frederick Robson (Thos. Robson Brownhill).—Crayon drawing on toned paper, 11 in. by 8½ in. oval, by Arthur Miles, 1861.

Richard Ford.—Canvas, 11½ in. by 9¾ in., after Antonio Chatelain.



SIR PHILIP SIDNEY
ARTIST UNKNOWN
CANVAS, 38½ IN. BY 31 IN.
PURCHASED FOR THE N.P.G.

Other additions comprise:—

William Cosmo Monkhouse. Etching by W. Strang, R.A., 1892. Presented by Miss Monkhouse.

Major-General Sir Coleridge Grove, K.C.B. Sketch in oils on panel, by Fred Roe, R.I., R.B.C., done in connection with the large picture *The Coote Banquet*, now at Clothworkers' Hall. Presented by Mr. C. Reginald Grundy.

Sinn Fein "Ministry of Fine Arts"

How many of those who heard that a "Ministry of Fine Arts" had been included in the Irish "Republican Government" realised that therein lay the most astute move made by the Sinn Fein leaders? National unity in Ireland will hardly be secured by political measures, but it may at least be fostered to a great extent by the encouragement of a truly native art which will link all and sundry in its bonds. Among the functions of the "Ministry" will be included the exhibition of Irish art which Count Plunkett is arranging to hold, first in Dublin, and afterwards in Paris, early in the coming year. The Count is also concerned with the formation of an academy of Christian art, its object being the education of the Irish priesthood, the assisting of Irish craftsmen, and the grouping of different workers in church-building so as to ensure harmony in the whole.



SELF PORTRAIT OF EDWARD GIBSON, 1690. CRAYON ON PAPER, 10½ IN. BY 7½ IN. PRESENTED TO THE N.P.G. BY MR. FRANCIS WELLESLEY



BISHOP PETER MEWS, D.D. BY D. LOGGAN. PENCIL ON VELLUM, 4¾ IN. BY 4 IN. PRESENTED TO THE N.P.G. BY MR. ALFRED A. DE PASS

The Cotswold Gallery

Not content with having made her mark as an indefatigable compiler of artists' biographies, Mrs. Hilda F. Finberg has aspired to recognition in another field by adding yet another picture gallery to London's lengthy list. It is a bold venture, especially at the present, and one heartily wishes it the success which its send-off would seem to prophesy. Situated in a delightful eighteenth-century house (59, Frith Street, Soho Square, W.1), the Cotswold Gallery's initial exhibition is composed of some remarkably striking water-colours, among the prominent painters represented being Messrs. W. Rothenstein, F. L. Griggs, and Charles M. Gere. The catalogue contains a foreword from the pen of Mr. A. J. Finberg, which should be obtained and read by all who value healthy art.



ISAAC BARROW, D.D., F.R.S. BY D. LOGGAN, 1676. PENCIL ON VELLUM, 5 IN. BY 4¼ IN. PURCHASED FOR THE N.P.G.

A New International Society

An International Society of Miniature Painters is now being formed on the proposal of Mr. Alyn Williams, P.R.M.S. The new society's constitution has been already agreed upon by the Royal Society (in England), the American Society, and the Philadelphian Society of Miniature Painters. The first exhibition will be held in Canada and the U.S.A. during the latter part of 1922.



PETER ROMNEY. BY GEORGE ROMNEY. CANVAS, 4½ IN. BY 4 IN. PRESENTED TO THE N.P.G. BY MR. ERNEST F. LEGGATT

The Royal Society of Miniature Painters

By taking to itself the Maddox Street Galleries (Maddox Street, Regent Street, W.1), the Royal Society of Miniature Painters was enabled to present its twenty-sixth annual exhibition in a manner befitting to its qualities. That

is to say, the general arrangement of the display was determined solely in regard to miniatures and craftwork, and not, as has been the case in previous years, to miniatures and craftwork in conjunction with pictures or full-sized sculpture. There was, indeed, only a single water-colour drawing hung which could not be rightly termed a miniature; this was a carefully rendered head of *A Roman Youth*, from the brush of H.R.H. the Princess Louise, Hon. President of the Society. Mr. Alyn Williams, the President, contributed five portrait miniatures, all executed in the highly polished style so typical of their creator. The most arresting was an early portrait of *Mme. Sarah Bernhardt*, which possessed an added interest in bearing the autographs of both painter and sitter. Of the two Vice-Presidents, Mr. S. Arthur Lindsey added one more to his series of *Astral Portraits*, also sending a quaintly characterised study called *The Poet*, while Miss Nellie M. Hepburn Edmunds was principally represented



STEPHEN HALES, D.D., F.R.S. BY T. HUDSON
CANVAS, $28\frac{1}{4}$ IN. BY $23\frac{1}{2}$ IN. PURCHASED FOR THE N.P.G.

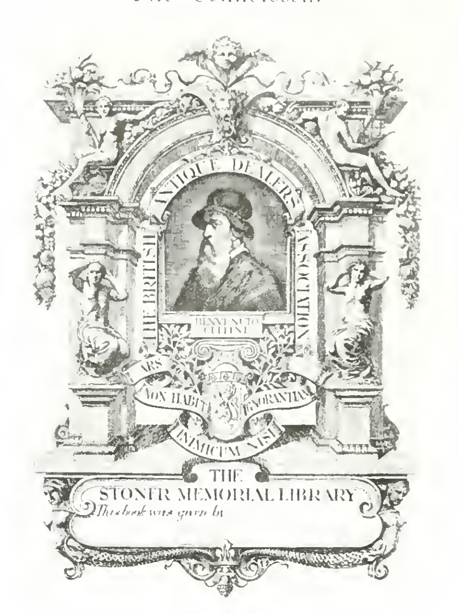


SIR PAUL RYCAUT, P.C., F.R.S. BY SIR [illegible] LELY
CANVAS, $29\frac{1}{2}$ IN. BY $24\frac{1}{2}$ [illegible]
PURCHASED FOR THE N.P.G.



CHARLES ROUSSEAU BURNEY BY HIS COUSIN, EDWARD FRANCIS BURNEY
WATER-COLOUR, 7 IN. BY 6[illegible] IN.
PRESENTED TO THE N.P.G. BY MR. G. BELLINGHAM SMITH, F.R.C.S.

by an attractive costume-piece, illustrative of a quotation from Burns. Admirable alike for their fluent handling and for the insight displayed in them were some of Mr. Edwin F. Morgan's miniatures, those of *Frank Adams, Esq.*, and *Claude Marks, Esq.*, being particularly notable for fine modelling. In the case of *Macbeth Lane, at Broom Cottages*, Mrs. W. M. Brunton had discovered a subject affording full play to the power of forceful characterisation which distinguishes her work. Miss Ethel C. Brisley, besides a quartette of able portraits of a more conventional order, also displayed a large miniature of *Mr. Walter Wood*, in which flat tones and an arabesque composition were the main ingredients. Among animal portraits, Miss Winifred H. Donkin's deft and sparkling heads of *An Alsatian Wolf Dog* and *Loyal Lad—An Irish Setter*, and Mrs. Alice M. Cook's more carefully finished *The Love Bird* had pride of place. The latter lady also sent a charming child study, *The Kiss*. A quota of his Lilliputian *genre* pictures, rendered with an accuracy of detail that is little short of marvellous, came from Mr. Charles Spencelayh. In a less minute manner, Mrs. Edith M. Hinchley's likeness of *Miss Victoria Drummond in a Chinese personation* afforded some striking contrasts between the gorgeous hues of the habit and the feather head-dress and the sombre black and gold of the background. A sincere and animated portrait was that of *Mrs. Willoughby Carey*, by Mr. F. M. Neatby, whose father, the late W. J. Neatby, was also represented in the exhibition by a memorial group of twelve vellum miniatures, some manifesting the influence of Rossetti, others being more purely Italian in conception. *The Heronry near Wallerswick* was the title of a very sensitive little landscape in oils by Miss M. Delafield. To describe even a part of the collection of craftwork sent by that versatile artist, Mr. Cecil Thomas, would necessitate a separate article, and one cannot do more in the space at command than allude to the *chef d'œuvre*, which was certainly the seal illustrated. Cut in rock crystal, its white-gold mounts sparkling with sapphires and moonstones, this beautiful object is deeply imbued with its author's personality, and delights the eye for the same reason that do mediæval products of a like nature. The graceful form needs no description, but attention may be drawn to the elegance of the heraldry on the bezel. Mr. Omar Ramsden was also well represented by, among other attractive pieces, some silver cups and jewelled rings of original design. For sheer ingenuity, however, Mr. A. L. Pocock's portraits in amber of *Robert Gordon, Esq.*, and *Gaby (a dog), faithful companion of Miss Gordon-Smith*, stood supreme. These tiny but scrupulously modelled heads, each appearing like the encased in the heart of the amber, were made by cutting out a matrix through a small hole in the back of the material, and by running a composition into the cavity. Another item by Mr. Pocock was the silver Presidential badge, given by the members of the Society to Mr. Alyn Williams. Sir Nevile R. Wilkinson, in addition to some drawings, lent a portion of the *Titania's Palace*, which he is making and ornamenting. The section on view, *The Hall of the Guild*, was about the size of a largish dolls' house, and was profusely decorated with mural paintings and applied work, all in perfect proportion. The contents were hardly less interesting, comprising, as they did, such antiquities as miniature bronzes and a microscopic Buddhist shrine. Of other exhibits which it would have been pleasant to have described in detail were two coloured wax portraits by Miss E. F. Mundy, and some specimens of caligraphy and illumination by Miss E. C. Goodwin and Mr. Graily Hewitt.—F. G. R.



BOOK-PLATE OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

Antique Bijou Silver

Among the rare and important pieces of antique silver fit specimens for a museum collection which are being shown at the Goldsmiths and Silversmiths Company (112, Regent Street) are a number of smaller articles which the casual observer is apt to overlook. Yet these bijou pieces include some of the most attractive examples in the exhibition, and at the present time, when jaded present-hunters are beginning their search for uncommon and not excessively costly Christmas gifts, they should prove an especial attraction. Chiefly, these dainty silver trinkets are concerned with the tea and toilette tables. To the former belong the array of little cream jugs, dating from various decades in the early Georgian epoch. There is one dated 1735, and another made three years later by R. Bayley, both of that plain pitcher type which wears so well and looks so sightly by reason of its beautiful lines, that must have graced ladies' tea tables at the time that Hogarth was satirising fashionable society in his *Marriage à la Mode*.

There are others not greatly differing in their style that belong to the reign of Farmer George, and which have doubtless had many scandals concerning the famous



SILVER PRESIDENTIAL BADGE OF THE R.M.S. BY A. L. POCOCK

Duchess of Devonshire and other fashionable beauties discussed over them. A miniature porringer, stamped with the hall-mark of 1680, carries one back to the time of the gay court of Charles II, and a spoon (1647) with slipped stem and the broad shallow bowl so characteristic of its period belongs to the more austere days of his father. Then there is a delightful sweetmeat dish,



MISS VICTORIA DRUMMOND IN A CHINESE PERSONATION
BY MRS. EDITH M. HINCHLEY, R.M.S., A.R.C.A.

pierced and fretted into a refined and elaborate pattern, which is a perfect specimen of the neo-classical style inaugurated by Robert Adam. A mustard-pot by Edward Aldridge (1760) is pierced in an equally beautiful, though more unusual, manner, for the patterning is geometrical, faintly recalling ancient Celtic designs. Articles for the toilet table are perhaps less numerous. A *chic* prettily engraved patch-box recalls the days of powder and hoops, and there are pin-trays from the time of the first George, slender taper stands of the reign of his predecessor, and an array of vinaigrettes, now superseded by the modern scent-bottle, but far more dainty and portable than the latter.

Old Master Drawings

THE latest addition to the series of illustrated catalogues issued by Messrs. E. Parsons & Sons, 45, Brompton

Road, S.W. 3, in every way maintains the standard set by its predecessors. Mainly concerned with old master drawings of the continental schools, it comprises a number of works from such well known cabinets as those of the Ploos Van Amstel, Grahl, Count Palatine, Fairfax Murray, Esdaile and Lord Northwick collections, while the artists represented are varied and numerous. One of the most interesting items is a study of *A Soldier in Marching Order*, done by Watteau in black crayon heightened with white, on brown paper, while a striking *Head of a Man wearing a Turban*, by Annibale Carracci, and a pen and bistre wash, *Full-face Portrait of a Bearded Man*, by G. B. Tiepolo, are two other of the outstanding drawings, not a few of which are priced at quite moderate sums.



ROCK-CRYSTAL SEAL MADE BY CECIL THOMAS, R.M.S., FOR MR. T. B. CLARKE-THORNHILL

British Antique Dealers' Association

The Council opened its Autumn session on September 21st, the President, Mr. Frederick Parsons, taking the chair at a good attendance considering that many members were still out of town. The deaths of two members have taken place since the last meeting: Mr. John Beazor, of Great Yarmouth, and Mr. C. C. Pinnell, proprietor of Messrs. Goodhouse & Co., Duke Street, Manchester Square, W. 1. The latter had been in failing health for some time, but was a comparatively young man. Mention was also made at the meeting of the accidental death of Mr. J. Wilson, President of the Fine Art Provident Institution, whose loss will be greatly felt. Some important firms were elected as members, including two Scottish houses. This is due to the efforts of the Past President (Mr. Philip A. S. Phillips), who has been making a tour of the United Kingdom from John o' Groats to Land's End, calling on all members residing on his route. In accordance with the Hon. Treasurer's (Mr. Harry Simmons's) suggestion, the Hon. Secretary has made arrangements to supply Auction Sale Lists three times a week, and, to commence with, will supply for three months, starting January 1st, as a trial, at a charge of £1 1s. To do this a minimum of 100 subscribers will be required, but if a larger number joins, a reduction on these terms may be possible. The new certificate is now ready, and will be supplied to all members holding one of first issue on receipt of the latter. Many members, notwithstanding criticism of the original certificate, may prefer to retain it, as in time it will undoubtedly attain a considerable sentimental value. The Stoner Memorial Library Book-plate, by Bergin (actual size, 2¼ in. by 3⅝ in.), has now been finished, and it is hoped that it will encourage members who have not already presented books to do so. The list of members, just issued, is considered to be one of the most useful ever published, and members speak most enthusiastically of it. On the suggestion of Mr. T. H. Parker, Berkeley Street, W. 1, it will be made additionally helpful in the future by the towns being grouped under counties in an additional division. An Association Dance will be held at the Prince's Restaurant on November 23rd, and all desirous of attending should apply for tickets to Mr. Frank Stoner, at 15, Orange Street, who has kindly offered to undertake the management. It is expected that an even larger number will attend than at the most successful affair held in March. The Council has decided to found a series of lectures on "Antiques" to schools and universities throughout the country. The first to be undertaken is on "Old Armour and its Use during the Great War," by Mr. W. H. Fenton. The lecture, by invitation, will be given on November 27th to the Antiquarian Society recently established by Haileybury School. Lectures will be accompanied by exhibits, and the Hon. Secretary of the Association will be glad to hear from schools or other institutions who would like to receive visits.

Brussels Art Notes

The new season was vigorously initiated in Brussels. Numerous art galleries re-opened, and it has been a matter of some difficulty to visit about a dozen "one-man" shows per week, exclusive of collective exhibitions. While lack of official buildings for large exhibitions has given birth to various and far too frequent "salonnets," however, foreign art is largely neglected. Seldom, since the war, have there been seen here selections of works by non-native painters. This is all the more deplorable since, although plenty is seen of Belgian art, the large proportion of it can be dismissed at a glance. In default of the large "salon" where the important triennial competition called "Concours Godecharle" used to take place, the basement of a remote museum now houses the works of the very young painters, sculptors, and architects who contest for the three scholarships (three years' travel abroad). It is a dull accumulation of indifferent productions. One regrets having to admit how ignorant are most of the competitors; they appear to lack all the craft that they are supposed to have learned in the schools and private studios. I could not discover a single very gifted personality among them. The



SOME MINIATURE PIECES OF SILVER AT THE GOLDSMITHS AND SILVERSMITHS COMPANY

painters were the weakest, being mere unintelligent followers of a few leading artists who work in the latest fashion. At least, the sculptors evince a higher degree of technical training. The few architects are clever; they only lack all sense of proportion, practical ideas, and good taste. The annual exhibition of the "Salon de la Société des Aquarellistes Belges" incorporated the "Cercle Artistique et Littéraire."

Apart from the contributions of a few unwonted exhibitors, which impart a touch of fresh interest, the display was monotonous, and greatly similar to its immediate predecessors. M. Louis Charles Crespin is the author of three remarkable *Church Interiors*, and M. S. Van Jovenberghen has sent a few fine works from Paris. The memorial group of pictures by the late Xavier Mellery and the late Auguste Donnay remind the visitor of the permanent loss sustained by the Belgian school in their deaths. MM. Albert Pinot's and A. Oleffe's clever water-colours must also be mentioned.—P. L.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (NOVEMBER)

A. Ackermann.—Old English Sporting Pictures. Alpine Club Gallery.—Landscapes and Portraits by Sir John and Lady Lavery. **Carroll Gallery.**—Landscapes by Turner, Wilson, C. J. Collings, Portraits by Reynolds, Gainsborough, Lely, etc. Chenil Gallery.—Society of Wood Engravers. Chester Gallery.—Works by Burleigh Bruhl, F. Pulling, J. T. Barker, Mmes. Bousted and Blacklock. **Debenham, Storr & Co., Ltd.**—Sales of Court Jewels (3rd, 4th), Jewels, Plate, etc. (1st, 2nd, 8th, 9th, 10th, 15th, 16th, 17th, 18th, 22nd, 23rd, 24th, 29th, 30th), also Furs and Furniture during month. "Dorien Leigh." "Modern Theatre Craft," by Hermann Rosse. Sketches and Sculpture by children under 15. **Eastwood & Holt.** Antique Chinese Porcelain and Japanese Curio Sales (15th, 16th). Fine Art Society.—Works by the late W. Strang. **Frost & Reed.**—See **Provincial.** **Glendining & Co.**—Stamp Sales (1st, 2nd, 15th, 16th, 29th, 30th), Coins (9th), Medals (10th), Oriental (21st, 22nd), W. B. Thorpe's Coin Collection (25th). Goupil Gallery.—"Goupil Gallery Salon." Greatorex Gallery.—"Game and other Birds," by P. Rickman. Hampstead Art Gallery.—Modern Dutch Work. **H. R. Harmer.**—Stamp Sales (7th, 14th, 21st, 28th). **Harmer, Rooke & Co., Ltd.**—Stamp Sales (2nd, 3rd, 7th, 9th, 10th, 12th, 16th, 17th, 18th, 19th, 23rd, 24th, 26th, 30th). **Hodgson & Co.** Book Sales (2nd, 3rd, 4th, 9th, 10th, 11th), MSS. and Early Printed Books (30th). **Knight, Frank & Rutley.**—Furniture Sales (4th, 18th), Jewels and Silver (11th, 25th). Leicester Galleries.—Works by A. Rutherston, F. Dobson, J. F. Millet. T. McLean.—Old Masters, French and Dutch Paintings. Macrae Gallery.—Works by R. M. Reynolds and E. M. Lawrence. Mansard Gallery.—London Group. **Puttick & Simpson.**—Musical Instruments (3rd, 17th), Furniture, China, Objets d'Art (4th, 18th, 25th), Stamps (8th, 9th, 10th, 22nd, 23rd), Pictures (9th), Engravings (11th, 25th), Lace, Textiles, Porcelain (11th), Books (16th, 17th), Silver, Jewellery, Coins, Medals (24th). **Sotheby, Wilkinson & Hodge.** Engravings, Etchings, Drawings (1st, 2nd), Works of Art, Textiles, Furniture (3rd, 4th), Books (7th–10th, 14th, 16th, 21st–23rd), Furniture, China, etc. (11th), Glass, Porcelain, Textiles, Furniture, etc. (17th, 18th), Oriental and other Antiquities (Leonce Rosenberg) (23rd). A. Tooth.—Flower and Decorative Paintings. Walker's Gallery.—"Morocco," by Romilly Fedden; Etchings, etc., by Martin Hardie (2nd–20th). NOTE.—The Michael Tomkinson Japanese Collection described and illustrated in THE CONNOISSEUR (April, May, 1902), will be sold by Glendining's on December 5th.

PROVINCIAL.

Brighton.—Autumn Exhibition (to December 31st). Bristol. **Frost & Reed.** Etchings by D. E. G. Woollard, Water-colours by F. J. Widgery. Liverpool.—Walker Art Gallery, Autumn Exhibition (to December 10th).





"The Post Office of India and its Story," by Geoffrey Clarke. (John Lane. 16s. net)

Thanks to India being a dependency of the British Crown, it was one of the earliest countries in the world to adopt postage stamps, and it therefore occupies an honourable place in the annals of philately; but the Indian Government had initiated a postal service many decades before stamps were introduced. These pre-philatelic days furnish some interesting items to Mr. Clarke's story of the Indian Post Office, while others are afforded by incidents during the Indian Mutiny and the Great War. He, however, by no means neglects the more prosaic details of modern work, so that the reader has a full and reliable history, giving all the figures and facts concerning this great branch of the Indian Civil Service from its inception. Long before the English first entered India, as far back as the fourteenth century, a system of couriers had been established by the great Mahomed Bin Tughlak, by which he kept up constant communication between the most distant parts of his empire. In 1672 a regular post was organised in Mysore, which was extensively used by the Government of the country as a means of obtaining information as well as transmitting it; while the Mogul emperors established a system of post-houses in the sixteenth century, between which communication was maintained by messengers mounted on swift horses. This, however, had broken down by the time that the English began to acquire political power in the country, and it was left to Lord Clive to introduce a regular postal system into their dominions. He did this in 1766, and though the post was at first almost monopolised for official purposes, Warren Hastings, eight years later, made it regularly available for private communications also. The huge annexations of territory made by various Governor-Generals for a time outran the powers of the Post Office to organise the means of communication between all of them, and it was not until 1837 that the authorities ventured to make the post a Government monopoly, and supersede the private post lines—in some cases very inefficiently—by which communication had been maintained in various districts. From this time onwards postal facilities were gradually extended, until at the present time they more than rival those afforded by the English Post Office. The difficulties of the service are numerous, for of the whole population of India only about one in twenty is able to read or write, and the addresses on the communications sent are frequently of the most ambiguous character. In portions of the territory covered by the postal delivery, the messengers undergo perils to life and limb from wild beasts and other dangers, while the authorities have to improvise services for the various field forces which from time to time advance beyond the boundaries of the Empire. For many years a service was maintained in Mesopotamia and the Persian Gulf, which, though hampered by the Turkish authorities, did excellent work, and under new conditions has been greatly enlarged and improved. Mr. Clarke gives interesting particulars about the early issues of postage stamps, and there is a good sequence of plates illustrating the entire sequence of types, from the stamps issued by Sir Bartle Frere in Scinde in 1852, to those in use in the present day.

"Sculpture of To-day," by Kineton Parkes. Vol. I.—America, Great Britain, and Japan. (Chapman & Hall, Ltd. 25s. net)

Sculpture of To-day, by Mr. Kineton Parkes, is a worthy addition to the "Universal Art Series," a library of publications which, though comparatively new in its conception, already includes one or two works which must permanently rank as classics. The book is the more welcome as authoritative literature on sculpture is still comparatively scanty. Twenty years back Mr. M. H. Spielmann gave a full and interesting survey of modern English work, and quite recently Mr. Lorado Taft produced a volume on recent European and American productions, while several more or less satisfactory handbooks have been produced on the same theme, as well as volumes dealing with the work of individual sculptors. Judging from the present instalment, however, Mr. Parkes has produced the most exhaustive and informative book concerned with modern sculpture that has appeared during the present generation. The first of the two volumes of which it is to consist deals with the sculpture of the British Isles, the British Dominions, North and South America, and Japan. The author writes with a full technical knowledge of his subject, and is thus enabled to explain the methods used to produce the different forms of plastic art in a manner to make them perfectly intelligible to a layman. The author gives a pregnant chapter on "The Status of Sculpture," in which he points out that while in France and most continental countries "good and great sculpture had its chance of appreciation because it was placed properly, and even reverently, and a general knowledge of it encouraged," in America and England it has never been properly treated. "The memory of bad sculpture is inseparable from the London of half a century since and of bad sculpture and good sculpture badly placed and cared for in the London of to-day." In the English provinces matters are even worse than in the Metropolis, and few fine pieces can be seen to advantage in any of the public places in the kingdom. Even works which it was desired specially to honour, such as Rodin's important group of the Burghers of Calais, are placed with so little regard to their environment that they are dwarfed and rendered ineffective by their surroundings. It is astonishing, under these circumstances, that there does exist a flourishing and individual school of sculpture in this country. Its history commences about the middle of the nineteenth century, when Alfred Stevens was at work, and the men who were to profit by the new movement he had inaugurated in English art were being born. Among the oldest of these were Sir Thomas Brock, Sir Hamo Thornycroft, Adrian Jones, and Alfred Gilbert, and it is with their work that Mr. Parkes commences

his survey. Though the majority of these sculptors are still living, a wide gulf separates the ideals inspiring their work from those dominating the creations of men like Epstein and Eric Gill, and this is bridged by the work of numerous other men whose achievements are appreciatively recorded by Mr Parkes. One perhaps disagrees with him in separating the work of the Scotch, Irish, and Welsh sculptors from those of their English contemporaries, because, though great artists are numbered among them, most of them practise in London, and their work cannot be said to be so distinctive as to constitute a separate national school. The British Dominions have already given birth to several distinguished sculptors, Bertram Mackennal of Australia and R. Tait McKenzie of Canada being among the most noteworthy examples. The American school, though weakened by the recent death of Augustus Saint Gaudens, is sufficiently strong to hold its own with those of most of the great European countries, and is developing a strong individuality of its own. South American work is at present largely concentred in the productions of half a dozen sculptors trained in Europe, but who are already showing signs of developing distinctive national traits. Japan at present is in a transitional state, the influence of Occidental art conflicting with that of native tradition, but pieces of sculpture in European style have been produced which rival the work of the Continent or America. The book is well illustrated from representative examples of all the countries coming within its scope. It is a highly important addition to the current literature on sculpture, and one looks forward with great interest to the publication of the second and concluding volume, which will deal with the continental schools.

"Fabre's Book of Insects," illustrated by E. J. Detmold. (Hodder & Stoughton. 21s. net)

Mr. Detmold is really wonderfully endowed. There have been many naturalist-draughtsmen of outstanding ability before him—there are not a few to-day—men who have devoted themselves to the study of the animal world, from the elephant to the ant, from the eagle to the gnat, but we recall none who has united so completely in himself the uncompromising observation of the scientist with the picturing power of the artist. His touch is accuracy itself; reality and precision are as much distinctive of his work as the life-likeness which he gives to his subjects. His *mise-en-scène* of restricted landscape, undergrowth or insect home are rendered with great intelligence. How Fabre would have rejoiced to see these twelve colour-plates! brilliant "figures" rather than embellishments—which illustrate and enliven Mr. Rodolph Stawell's adaptation of Mr. Teixera de Mattos's excellent translation—he is not always so good—of Fabre's *Souvenirs Entomologiques*. The book appears very opportunely, for it forms an inspiring companion volume to the *Life of Jean Henri Fabre*, which has been written by a kinsman, and just issued in a translation by the same publishers.

What need be said here of the great Frenchman whose uncomplaining old age was saved a few years ago from penury by a shocked and sympathetic world, when it heard of the unmerited poverty of that world-beloved entomologist who made of the insect-world a fairyland of continuous delight to every reader? I was once witness, in Brussels, of the introduction of a young scientist to a celebrated professor, who asked him, "And what is your special study?" and who, on receiving the reply, "I am an entomologist," had fired at him the scornful rebuke, "An entomologist? *I* make no claim to that. I am only a coleopterist! I have just catalogued my three-thousandth beetle." Fabre was an entomologist whose range of beetles was relatively small, and he never aspired to devote his life to classing and cataloguing dead specimens. He limited himself to the insects—their persons, their habits and manners, and their life-histories—all of them inhabitants of his beloved Provence; and a rich, yet by no means exhaustive, harvest did he reap during his long and arduous years of study, of experiment, of patient watching and recording, all brought together in volumes that none but a dullard could read without a pure thrill of enjoyment.

In this book we are introduced to whole classes of our fellow-creatures, who are placed, through the author's cleverly used gift of humour, almost on a level with ourselves—as new and welcome acquaintances, whatever their foibles and their conduct; as creatures of well nigh equal interest before God—complex, individual, and always surprising, and whom, to tell the truth, we must regard as far more engaging and amusing than most of our relations. What we learn here of such common people as the glow-worm, the wasp, the cricket, and the locust (to name but a few) is not less enthralling than what we are told of lesser-known ladies and gentlemen—as we are made to accept them—such as the disyphus, the capricorn and the cicada. All this very human recital is pure science after all; but Mr. Detmold steps in and, with unerring touch and knowledge, weds art to science, and gives us accurate portraiture. A great museum keeper—Mr. Gahan, of the British Museum, for example—may smile indulgently upon the late M. Fabre's appeal to the entirely unscientific reader even while approving his educational campaign; but he would scarcely challenge Mr. Detmold's renderings, or deny that the groups of wasps, sulking about their exposed nest, seem absolutely to move about upon the paper. The artist's *métier*, whatever be the true range of his artistic talent, is manifest: indeed, it has received public acclaim in successive exhibitions. He knows birds as he knows every feather of their plumage, as we saw in his *Pictures from Birdland*; he knows the animal kingdom, as we saw in his *Æsop's Fables*, in Mr. Kipling's *Jungle Book*, and in M. Lemmonier's *Birds and Beasts*. That he knows and understands insects every whit as well, he has not waited until to-day to show us, for M. Maeterlinck's *Life of a Bee* has long been a favourite. But in the work before us he concentrates his attention on the stern facts of his sitters' formation, gesture, and appearance, and leaves to Fabre all the humour and all the pathos of their lives, and the tragedy, in most cases, of their lamentable death.—M. H. Spielmann.

"The Present State of Old English Furniture," by R. W. Symonds. (Duckworth & Co. £3 3s.)

Mr. Symonds may be congratulated on having written a most original and instructive work on a subject so fully exploited that one was beginning to believe that there was little fresh to be said about it. Where his book differs from most previous works on old English furniture is that he is less interested in the appearance of pieces, when originally made, than in their actual condition to-day. Thus he describes not only their typical stylistic characteristics, but also points out what parts of them are likely to have incurred most wear, where they are likely to have been altered or received repairs, how the new portions (if any) can be most easily detected, and the salient points by which modern fakes or imitations can be discovered. All this is, of course, most valuable to the collector, and though most expert books dealing with furniture contain similar information, in none of the others is it given so fully or in such a systematic and easily accessible method. Mr Symonds lavishes comparatively little attention on those excessively rare pieces which are likely to be found only in museums and old ancestral homes, and are consequently beyond the scope of the ordinary collector. He barely does more than mention the names of various famous makers, without attempting to go into the details of their career. Thus the whole of the letterpress in his volume is devoted to information of practical value to the orthodox collector. One feature of old furniture on which Mr. Symonds lays especial stress is its patina—the beautiful surface quality, tone and colour, which time and many generations of polishers impart to well-kept old furniture. He points out that the possession of a genuine and satisfactory

patina greatly appreciate the value of the piece so distinguished. Unfortunately this characteristic was not so appreciated in former days, and the surface condition of many genuine old pieces has been permanently ruined through the mischievous though well-meant efforts of ignorant renovators. In earlier times a piece was frequently coated with thick mastic varnish, which obscured the grain and colour of the wood, and effectually prevented the surface from toning, however much it might be rubbed or polished. French polish has a similar effect: it "acts as a protective coat against all influences of time and atmosphere, so that it has a definite and fixative effect on the colour of the piece. It, however, can be removed, and if the raw surface of the wood thus exposed is rubbed and beeswaxed, it will gradually acquire a fresh patinated surface." Mr. Symonds has a valuable chapter on spurious furniture, and returns to the subject again and again in the course of his work, giving much expert information as to how reproductions and made-up pieces can best be detected. Indeed, he is so full and explicit in his account of the various methods used for giving pieces the appearance of age, that a furniture faker would find the book a highly useful work of reference to assist him in carrying on his nefarious business. The author is equally informative concerning the styles of furniture, giving the dates when different varieties were fashionable in more detail than is generally the case, and adding minute descriptions of the materials with which the pieces and their accessories were fashioned, and the exact details of their construction, so that the reader is afforded clues to establish the age of a piece of furniture not only by its outward appearance, but also by the manner in which its interior fittings are put together. This is a most important point, for forgers are usually not so careful concerning these details as of the parts which are always visible. To the collector, indeed, Mr. Symonds's book is a work of the greatest educational value. With its aid he will be able to escape most of the pitfalls which lie in wait for the unwary and the inexperienced, while the numerous illustrations of fine pieces, each accurately described and dated—afford a most illuminative adjunct to the letterpress.

"Practical Hints on Training for the Stage," by Agnes Pratt. (Stanley Paul & Co. 3s. 6d. net)

To say that Miss Pratt's *Practical Hints on Training for the Stage* is as good as her previous works on *Play-writing* and *Training for the Cinema*, is to pronounce it a model of its kind. It is a thoroughly practical work, written by an experienced actress, to whom no detail of stage-work is too trivial to explain, and who thoroughly knows the minutiæ of her profession. The author explains the secret of voice production, movement, and facial expression, the art of pronouncing words so that they shall convey their full expression, and the other hundred and one points the observance or non-observance of which make all the difference between success or failure. It is a book which every stage aspirant or amateur actor would do well to secure. The only improvement that one might suggest for a future edition is that the author should give additional advice on the art of making up, as this is a matter in which tyros invariably make mistakes.

"The Beggar's Opera," written by Mr. Gay; Scenes and Costumes by C. Lovat Fraser. (Wm. Heinemann. 15s. net)

Before the successful revival of *The Beggar's Opera* Gay was a poet whom everybody had heard of but nobody knew. The few stray verses by him which crept into anthologies were generally overlooked by the public, and even Thackeray's essay on him and his contemporaries, Prior and Pope, was more read for its own sake than for any light that it threw on the career of the once famous wit. With the revival, however, Gay became popular even with the man in the street, who discovered, much to his surprise, that various familiar phrases, such as "How happy could I be with either, were t' other dear charmer away," were to be found in the poet's songs, and that the humour which delighted the public of two centuries back still remained fresh and pungent. The success of the revival, however, was largely owing to its mounting. Had the designs for scenery and costumes been trusted to less capable hands than Lovat Fraser's, the revival might have been wrecked at the start, for a too elaborate setting would have overwhelmed the somewhat thin story of the opera, and too simple a one would have made it appear bald and meagre. It says much for the genius of the artist that, after one or two false starts, he was able to hit upon that happy compromise which met the exigencies of the case; and it was owing to his efforts even more than to those of the capable artistes who filled the cast, that this two-hundred-year old piece, long ago given over by orthodox theatrical managers as derelict, was launched on its longest run. Much of the charm of Lovat Fraser's work lay in its perfect applicability and artistic reticence, and these qualities appropriately mark the volume, which at once constitutes the most beautiful edition yet issued of Gay's famous work, and forms an appropriate memorial to Lovat Fraser himself. Mr. John Drinkwater contributes to it a touching word or two of eulogy on the artist, putting in beautiful language the sorrow we all feel at the untimely death of this original genius, who suddenly cut down when he was only thirty-one—an age when most men are still students—had done so much and done it so well. Perhaps the most touching memorials of him, however, are the artist's own frank explanatory note, telling how he came to make the designs for *The Beggar's Opera* in the way he did, and eight of the most attractive of the designs themselves finely reproduced in colour. One cannot have a better revelation of Lovat Fraser's rare personality than in these—a personality so strong and original that in the few years of his working career, he had largely revolutionised English stage mounting in the direction of simplicity and beauty.



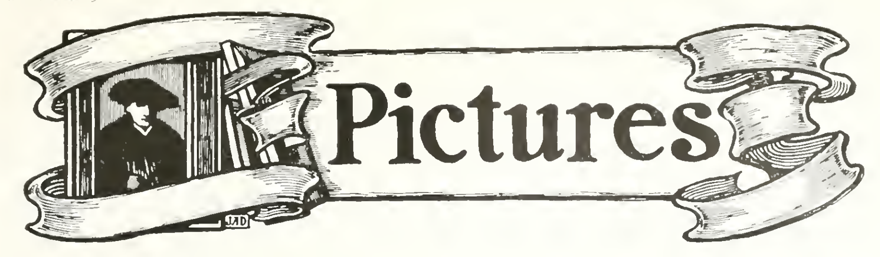
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HEAD OF A BOY

BY JEAN BAPTISTE GREUZE

In the Collection of Sir Herbert Frederick Cook, Bart.





The Roscoe Collection, Liverpool By Maurice W. Brockwell

Although a student of painting may have spent many years in visiting the public galleries, the churches, the private collections, and the temporary exhibitions of Western Europe, and may have travelled extensively with the same outlook in Canada and the United States, he would probably find it difficult to say offhand exactly what claim the Roscoe collection (now housed in the Walker Art Gallery, Liverpool) has on his renewed attention. Probably he would remember the *Child Christ returning to His Parents*, by Simone Martini, largely because it was exhibited at Manchester in 1857, at the Royal Academy in 1881, at the New Gallery in 1894, and at the Burlington Fine Arts Club in 1904. But he would probably have only a vague remembrance of the *corpus* of the collection formed by William Roscoe (1753–1831), dispersed owing to financial troubles in 1816, but in 1835 re-assembled in great measure.

However, it will be best to quote the impression formed by Waagen in 1835, and permanently recorded in 1854, when he wrote:

"I then visited the Royal Institution, founded by the late William Roscoe, Esq. The pictures were once the property of Mr. Roscoe himself, and prove him to have been one of the few men in England from whom the deep intellectual value of the works of art of the fourteenth and fifteenth centuries was not concealed, for they partly consist of very valuable works of the Italian and Flemish schools of that period. Some patriotic inhabitants of Liverpool purchased and presented them to the Institution.



COSIMO ROSSELLI ST. LAWRENCE

"In this, my second visit, I found these collections placed in a much larger and more imposing building, and the pictures greatly increased by means of gifts. In the large saloon, lighted from above, which contained the pictures, schools and periods were rather confusedly arranged. In 1851, however, a more systematic plan was instituted, while the careful catalogue, with references to different writers on art the work of Mr. Theodore W. Rathbone is a great improvement on the two former, with which I was acquainted. Nevertheless, there is room for further improvement in the naming of the masters. As this is a public collection, and intended for the enjoyment and instruction of all who enter, I conceive it to be my

duty to add my remarks even on such pictures as I should pass over in silence in a private gallery. I adhere to the order and also to the headings given in the catalogue."

This point of view is virtually, if not demonstrably, accurate regarding the collection as shown to-day, when not a single one of the pictures bears on the frame the number referring to it in the catalogue! In certain other respects, also, the condition and arrangement of the works of art brought together by Roscoe, and transferred by the Liverpool Royal Institution to the care of the Corporation Art Gallery in 1893, leaves room for improvement. The present writer is not primarily concerned in indicating demerits in the small hand catalogue, many of the attributions in which are quite twenty years out of date. Rather would he venture to suggest how existing material might be employed to render the gallery even more popular. In justice it may be urged that, after all, there *is* a catalogue, and that it is sold for the small sum of fourpence. In that sense it sets a noble example to many other public galleries in which the attributions are no more reliable. Again, the Roscoe catalogue published in 1915 is, we must admit, marked "under revision." Obviously, the main requirement of the student is that he shall have some kind of basis, officially planned for him, upon which to build up his own notes.

As far back as the early decades of the nineteenth century, when Roscoe was in advancing years, the few who enthused about Italian primitives—the feature of the collection to-day—had but a nebulous outlook in regard to the classification of paintings according to the countries and schools in which they originated. It must be readily granted that the Descriptive and Historical Catalogue—justly so described—that was published in 1859 was, for its period, a model of its kind. It is, therefore, the more strange to-day that the attempt made by Rathbone over half a century ago to group the Roscoe pictures—and others hung with them—along evolutionary lines has not been improved upon, according to our present day standards of specialisation and gradually approaching finality. No one to-day believes that among its Italian pictures this collection includes, as the catalogue seeks to show, a Margaritone (No. 5), two Giottos (No. 6 and No. 7), a Gentile da Fabriano (No. 13), a Masolino (No. 14), two Masaccios (No. 15 and No. 16), two Fra Filippo Lippis (No. 17 and No. 18), a Pesellino (No. 20), a Botticelli (No. 21), a Filippino Lippi (No. 22), a Mantegna (No. 28), a Jacopo Bellini (No. 29), a Gentile Bellini (No. 30), two by Giovanni Bellini (No. 32 and No. 33), and a Carpaccio (No. 34). How many national collections could muster such masterpieces?

Nevertheless, the Royal Institution of Liverpool, when issuing its catalogues at the outset, was frank, progressive, hopeful, and wide in its educational outlook. It sought the opinions of Waagen, Scharf, Cavalcaselle, Kugler, Mrs. Jameson, and others who represented the best informed criticism of their day. Moreover, the Institution incorporated in the successive editions of its catalogue (in recent times, and with too little critical acumen, taken over by the Walker Art Gallery, together with the pictures) such *dicta*, no longer acceptable to-day, as: "a genuine picture by Margaritone," "one of the most refined and interesting pictures by Filippino," "an early work of Giovanni Bellini," "very probably by Gentile Bellini," etc. Still less illuminating, and indeed never tenable, were the opinions hazarded by two Northern critics who died in 1881 and 1889 respectively.

The first scholarly attempt in our own time to annotate, illustrate, and popularise the collection was undoubtedly made by Sir Martin Conway, who, in 1884, published his *Gallery of Art of the Royal Institution, Liverpool*, and therein dwelt, with characteristic frankness and scholarly enterprise, on the outstanding features of the collection as it might be studied along art-historical lines. It is possible, however, that Sir Martin would not to-day seek to justify *in toto* every one of the views he then expressed. What constructive and much-travelled critic, worthy of the name, would wish to do so after an interval of thirty-five years' further study? For, since then, much water has flowed beneath the bridges of art criticism. The penetrating insight of Crowe and Cavalcaselle has been supplemented by the systematic methods of Morelli, and wonderfully developed by Mr. Berenson, as well as by hosts of other pertinacious seekers after truth in this field.

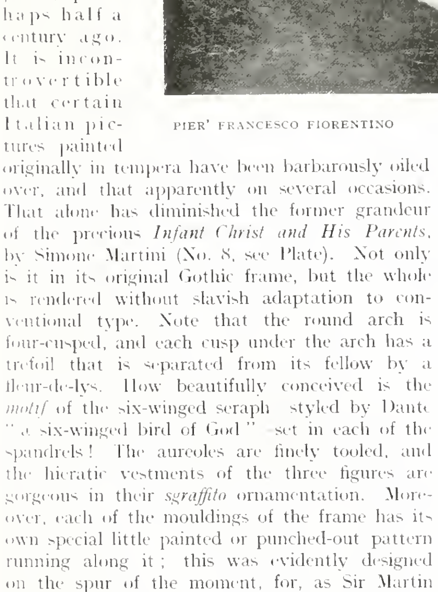
Let it be clearly established that the Royal Institution was generous in lending its pictures to temporary exhibitions, notably those held at Manchester, Leeds, the Royal Academy, and the New Gallery. In this way the canvases came to be known to the general public. It was not, however, until late years that picked examples were sought from this collection by Sir Herbert Cook and other active members of the Burlington Fine Arts Club for inclusion in its exhibitions. It was thus only during the last twenty years that these pictures came to be studied in the light of present-day scientific criticism. Unfortunately, the views put forward on those occasions have not been quoted in the later editions of the Roscoe catalogue, nor has any

attempt been made officially to reconstruct its *corpus* along the lines desired. *Hinc illæ lachrymæ.*



PIER' FRANCESCO FIORENTINO "THE MADONNA" (?)

If we examine the fifty Italian pictures and the thirty less informing works of the Northern schools now exhibited at Liverpool, we may be struck by the bad restoration to which a large proportion of them has been subjected, perhaps half a century ago. It is incontrovertible that certain Italian pictures painted originally in tempera have been barbarously oiled over, and that apparently on several occasions. That alone has diminished the former grandeur of the precious *Infant Christ and His Parents*, by Simone Martini (No. 8, see Plate). Not only is it in its original Gothic frame, but the whole is rendered without slavish adaptation to conventional type. Note that the round arch is four-cusped, and each cusp under the arch has a trefoil that is separated from its fellow by a fleur-de-lys. How beautifully conceived is the *motif* of the six-winged seraph—styled by Dante "a six-winged bird of God"—set in each of the spandrels! The aureoles are finely tooled, and the hieratic vestments of the three figures are gorgeous in their *sgraffito* ornamentation. Moreover, each of the mouldings of the frame has its own special little painted or punched-out pattern running along it; this was evidently designed on the spur of the moment, for, as Sir Martin Conway well says, it was never repeated again. Thus the whole panel, with its Duccio-like colour scheme and entrancing gold ground, is original in design, tempered with some degree of French influence. Quiet rapture wells out from this florescent production of 1342, by the great painter of the golden era of Sienese art and the first great master of Central Italy. It is also an historical document, for it was painted while Simone was in the service and at the court of the Pope at Avignon, where he met Petrarch and made for him the likeness, now preserved only in bad copies, of his Laura. This is the gem of the whole collection, and world-famous as such. It yields pride of place in its school only to the Duccio panels of the Benson collection and the National Gallery. Surely the great Sienese craftsman would turn in his grave if he could know that, 579 years after producing with loving care a typical work of his period, some botcher in modern England should deem it his duty putatively to heighten its till then preserved merit by daubing it all over with some brown oily substance, such as would be more useful in a back kitchen than in a museum. And this, the only signed and dated panel in the collection!



To keep more or less to a natural sequence of ideas, we may next concern ourselves with Ambrogio Lorenzetti, whose hand may be seen in the fragment of a fresco entitled *The Infant St. John brought by the nurse to Zacharias to be named* (No. 6), which in the catalogue is still ascribed to Giotto. Although painted in tempera,



BARTOLOMMEO DI GIOVANNI "SCENE FROM THE LEGEND OF ST. ANDREW"

it, too, has been oiled over. Another Sienese work is the *St. Bernardino Preaching* (No. 20, see Plate), here assigned to Pesellino. It is extremely decorative and full of interest. There can be no doubt that its true authorship was determined while on exhibition at the Burlington Club in 1904, when catalogued as by Vecchietta. On the left are many ladies in stiff, decorative gowns, and with austere countenances; most of them kneel; they are all grouped by themselves, and separated, by a parclose screen on which is hung a dark green curtain, from the men, many of whom are chattering. The figures are, indeed, stumpy, and the heads too large, but the whole effect is distinctly pleasant. Saint Bernardino of Siena is with difficulty recognised in the diminutive figure placed in the small four legged pulpit on the left, and holding the radiant "I.H.S." It is difficult to see on what grounds a former cataloguer claimed that "the saint is preaching in the Cathedral at Florence," and that here we have "portraits of Cosimo de Medici, his son Piero il Gottoso, his grandsons Lorenzo and Giuliano, and many others." There is no doubt as to the identity of the saint here shown. Such a panel would naturally reflect verisimilitude rather than observed fact. There is no resemblance between this building and the Duomo at Florence. The identity of the persons in the foreground cannot be established, while there are chronological, hagiological, and iconographical difficulties in determining the present *mise-en-scène*. Whatever be the solution of the problem, Giuliano de Medici met his tragic death in 1478; Saint Bernardino, who is recorded to have delivered a sermon in the Church of Santa Croce at Florence on the



FIORENZO DI LORENZO "BIRTH OF ST. JOHN THE BAPTIST"

THE INFANT CHRIST AND HIS PARENTS
BY SIMONE MARTINI
In the Roscoe Collection, Liverpool





ERCOLE DE' ROBERTI "PIETA"

necessity of having a *Monte di Pietà*, passed away in 1444; while this panel is a late work of Vecchietta, who died in 1480.

Waagen well described the *Birth of St. John the Baptist* (No. 12) as "a first-rate specimen of its class," having regard to its being a miniature on vellum cut out of a missal, and, doubtless, from the hand of Don Silvestro, a Canaldolese monk. The *St. Lawrence* (No. 15, page 189), ascribed to Masaccio before 1857, and still regarded as such in the catalogue, lacks the energy and characteristics of the great Florentine creative master. An arched panel, it has been fitted to go in a rectangular frame; the halo is well patterned, and the face not very expressive, but it may be the work of Cosimo Rosselli. In any event, the saint, although truncated to-day, has its counterpart in the figure of *St. Barbara* of the Academia at Florence (No. 52).

The *Virgin and Child* (No. 24) would be attributed by most people to Lorenzo di Credi rather than to D. Ghirlandaio. From the hand of the quaintly decorative painter, Jacopo del Sellaio, comes the gay cassone panel of *Ulysses and Circe*

(No. 21, see Plate) which, in essentials, calls to mind the *Romans and Sabines* of the J. G. Johnson collection and the, perhaps earlier, *Story of Actaeon* in the James collection. The companion panel pictures of *The Martyrdom of St. Sebastian* (No. 17) and the *Scene from the Legend of St. Andrea* (No. 18, page 192) were variously attributed in the past, but may well be by Bartolommeo di Giovanni, the pupil and assistant of Domenico Ghirlandaio. However, the title of the latter picture is officially given as *The Temptation of a Bishop.*



LUCA SIGNORELLI VIRGIN AND CHILD"

In quite a different class comes the *Portrait of a Lady* (No. 19, page 191), who wears a transparent head-dress; the face lacks animation. We are told that it came from the Riccardi Palace; confirmation of that statement would be welcome, more especially as Mr. Berenson has thrown out the suggestion that this may be a copy, by Pier' Francesco Fiorentino, of some lost portrait of Lucretia Buti by Filippo Lippi. We have here only the head and shoulders seen against a black, and therefore quite un-Florentine, background. In its present fragmentary state it seems to have been the head of a Madonna bending down towards the Infant, much as in Fra Filippo Lippi's *Madonna* at Munich (No. 647), or in the large tondo in the Pitti (No. 343). We incline to accept the present official ascription of the *Virgin and Child attended by Angels* (No. 23, see Plate) long attributed to Filippino to Pier' Francesco Fiorentino. Certainly he presents varying differences in style, but the time may come when his "Madonnas" may have to be divided into three groups of varying competence, in much the same way that certain critics used to group the canvases of Bonifazio Veronese, while others went so far as to regard that facile painter not as one individual, but as three members of the same family! In this connection we may refer to such pictures in the Widener collection, at Buda-Pesth, in the National Gallery, the Fogg Museum, the Cook collection, and the Detroit Museum—the latter (No. 4) being wrongly ascribed to Baldovinetti.

Passing to the Umbrian school, we may give to Fiorenzo di Lorenzo the little predella panel, rounded at each end, of the *Birth of St. John the Baptist* (No. 22, page 192), in spite of Waagen's ascription. Luca Signorelli's *Virgin and Child* (No. 25, page 196) exhibits his characteristically massive form, careful modelling and ample garments. Moreover, it is related to that which passed from Cortona into the Benson collection. Indeed, the design is here repeated from that panel, which, however, has a background covered with arabesques and amorini placed in scrolls, instead of the landscape background in the one before us, which is not in the same state of preservation, and has, in fact, been cut down.

Pace the "Art Treasures Examiner" of sixty years ago, we find no trace of the style of A. Mantegna in the *Pietà* (No. 28, page 195). So far from being a product of the Padua-Venetian school, it may certainly be given to the rather rare Ferrarese painter, Ercole de' Roberti, whose name has been confused in a note with that of Ercole Grandi.

It is strange that so many contradictory opinions obtained in the past as to the authorship of the *Virgin and Child with Saints and a Donor* (No. 81, page 197), seeing that it is fully signed: "Vincentius Chatena. P." The background has darkened, the faces are unemotional, and the figures lack structural significance. Still, this may be excused in an obviously early work. It is closely affiliated with the rather later composition at Glasgow, as well as with the *Madonna and Saints with two Donors* of the Cavendish-Bentinck, Hertz, and Mond collections, which is similarly signed.

As I have already maintained, none of the four works here attributed to one or other of the members of the Bellini family can be credited to them. It is true that on the parapet of the (so-called) *Portrait of Gian Bellini* (No. 33,



CATENA "VIRGIN AND CHILD WITH SAINTS"

page 198) may be read the inscription in capitals, "IOANNES BELLINUS." Yet we there have neither the features of the great Venetian master nor his sign-manual, but merely the trade signature which he often authorised as a mark of the output of his bottega, and, doubtless, of a work for which the contract price was but moderate. Without much doubt we may hold this to be a good portrait of some young Venetian gallant by N. Rondinelli. It would not be difficult to show at this stage its relationship to the pictures long erroneously styled self-portraits by Giovanni Bellini in the



MARCO PALMEZZANO "VIRGIN AND CHILD WITH SIX SAINTS"

Uffizi, at Rome, and at Hampton Court, not to mention the *Boy* of the Holford collection, in spite of the inscriptions. Thus by an easy stage we pass to the manneristic Marco Palmezzano, who came under the influence of Rondinelli, and, doubtless, painted the *Virgin and Child with six Saints* (No. 29, page 197), which has a shield of arms on the dexter and sinister sides of the foreground. Little merit attaches to the oblong *Resurrection* (No. 80), long ago given by Cavalcaselle to Girolamo da Santacroce, but it would be interesting to know the authority for the statement that it was, as seems unlikely, "formerly in the Riccardi Palace at Florence."

We need not dwell at length on the pictures of the Northern schools. But from among them stands out boldly that frequently exhibited under the name of Lucas van Leyden, and with the title of *The Portrait of the Artist* (No. 51, see Plate). The dignified bearing of this young noble—the work is still in a fine state of preservation—is remarkable for the variety of detail shown in the sporting incidents, which add charm to the left background, but are perhaps a little over-emphasised. Pretty clearly they are meant to tell us that Saint Hubert was the patron saint of our "Young Man." On stylistic grounds this picture has close relationship with the portrait of *Van Bronkhorst*, of the Hainauer collection (No. 78), which was exhibited at Bruges in 1902 (No. 223). Comparison with the *Knight* at Brussels by the Master of Oultremont, now recognised as Jan Mostaert, shows that it is an important work by that rare Haarlem painter of about 1535.

In spite of the deep religious emotion under which the *Pilate washing his Hands* (No. 41) and *The Deposition* (No. 42) were painted about 1500 in the school of Westphalia, it seems impossible to determine their exact authorship. We can reject their traditional attribution to Wolgemut, and contend that they were painted at Soest or Paderborn. They have long been recognised as having originally been the side panels of *The Crucifixion*, which since 1847 has been in the National Gallery (No. 1049). It is not impossible that, shortly before Roscoe made his purchase, the three panels of this triptych were still hung together under the name of Aldegrever.

Equally uncertain is the past history of most of the pictures of different countries now hung in the immediate proximity of these wings. Only the most speculative attributions could be put forward for most of them. There are, of course, many features of this collection for which there is not space now. And we must remember that not all the pictures shown in the two rooms in question formerly belonged to Roscoe, as many of them were from time to time bequeathed by other local benefactors.

As the present writer has attempted to show, this collection too long languished in the partial obscurity of the Royal Institution, where, however, limited access was granted to the enquiring, but only under certain restrictions. Even during the years that the pictures have had their habitat in the Walker Art Gallery, they were too long left unhonoured and unsung in the dark lower rooms, and not properly spaced out or attractively displayed. It is entirely due to the initiative of the present Curator that we can to-day really judge of the integral portions that make up so interesting a collection, which, we may add, is unrivalled by any other municipal gallery in this country. A greater incentive to systematic study would be provided, however, if the catalogue were recast on lines that would best perpetuate the memory of Theodore W. Rathbone, who worked on it so assiduously seventy years ago as President of the Gallery. For that would throw once more into prominent relief the munificent benefaction of William Roscoe, the fastidious and refined historian and Liverpool "worthy."



NICCOLÒ RONDINELLI — PORTRAIT OF A YOUNG VENETIAN

JOHN MORTLOCK, OF CAMBRIDGE (1755 1816)
BY JOHN DOWNMAN, A.R.A.
In the possession of Mrs. J. J. Luas









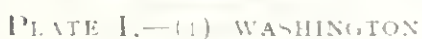


PLATE I.—(1) WASHINGTON (2) GEORGE I (3) FRANKLIN

Old Wedgwood Portrait Medallions in the Collection of Mr. David Davis, J.P., L.C.C.

By Mrs. Willoughby Hodgson

It is perhaps not surprising that Josiah Wedgwood should have prophesied, in his catalogue of portrait medallions in 1774, that "future ages may view the productions of the age of George III. with the same veneration that we now gaze upon those of Alexander and Augustus," for these portraits are works of art of the highest merit. The perfection of the fabric employed, the fine sharp workmanship, and the wonderful rendering of the facial expression of the sitter, give to them a value and an interest which time will not depreciate nor stale. The eighteenth century produced some of the most notable men and women of any age, and many of these sat to Wedgwood's portrait modellers Smith, the great Flaxman, William Hackwood (who perhaps modelled the largest number), Locher, Webber, and others. We find in most ceramic enterprises periods of mediocre output, and others of outstanding excellence. Perhaps this is less noticeable at Etruria than at some other factories, for in long years of suffering, during which he had to keep his bed, Josiah Wedgwood was able to devote his time to consideration of the bodies employed and their improvement, and thus it comes about that even those who are not numbered amongst the admirers of his wares as a whole cannot fail to appreciate the perfection in potting and the perfect quality of the materials used.

In considering Mr. Davis's collection, one is struck by the large proportion of medallions belonging to the period of perfection that is to







PLATE II.—(1) GEORGE IV. AS PRINCE OF WALES (2) SIR WILLIAM HAMILTON (3) LORD AMHERST



PLATE III. (1) OLDEN BARNEVELDT (2) LORD GEORGE GORDON (3) DR. FRANKLIN (4) LORD CAMDEN (5) MARQUIS OF STAFFORD (6) ADAM SMITH (7) WILLIAM PITT, FIRST LORD CHATHAM

say, the period which started about two years before the death of Bentley in 1778, and lasted till the death of Wedgwood in 1795. Earlier specimens of Wedgwood-Bentley medallions are somewhat inferior, though the public seems hardly to realise this fact. The term "Old Wedgwood," as used by the collector, applies only to those articles made during the lifetime of the first Josiah Wedgwood, and although a piece may be a hundred years old, it is not classified under this heading, and, to a serious collector, would possess little attraction. At the present time, beautiful copies of some of the finest old specimens are being made, and are well worth the attention of those who are unable to afford the antique.



PLATE IV.—(1) GEORGE III (2) GEORGE, PRINCE OF WALES (3) QUEEN CHARLOTTE

Genuine early portrait medallions are smooth like highly polished ivory, the reliefs being clear and sharp, and they will frequently be found to have one or more large-sized round holes at the back to prevent shrinking, warping, and cracking during firing, although one-eighth of an inch was always allowed for shrinkage—which was sometimes less, but often more—a fact which the collector who relies on measurement should bear in mind. The rarer colours, such as lilac and green, were invariably made in jasper dip only—that is to say, the colour was applied only to the front of the plaque. Such medallions generally belong to the period after the death of Bentley, though some trial pieces in rare colours are of earlier date. Of these some very interesting specimens will be seen amongst our illustrations. In Plate I., the central plaque—a portrait of George I.—is a very early piece; the medallion, in dark-brown terracotta, has a white salt-glazed relief, signed under the shoulder, "M. Gosset." Two or three men of this name were employed at Etruria. Wedgwood,



PLATE V.—(1) LADY BANKS (2) EDMUND BURKE (3) SIR JOSEPH BANKS



PLATE VI.—(1) DR. BOERHAAVE (2) WILLIAM PITT (3) WILLIAM (IV.), DUKE OF CLARENCE
(4) MR. MEERMAN (5) C. J. FOX (6) MRS. MEERMAN

however, forbade his modellers to sign their work, so that very few signed pieces are in existence, and Miss Meteyard says that, in her day, only three instances of William Hackwood's signature on his work were known. In this medallion we have an interesting and finely modelled forerunner of the jasper which was to follow, and which proved so popular that whole families sat for their portraits, and almost all foreign visitors of note left a model of their features at Etruria.

In Plate I., No. 1, a portrait of Washington, marked "Wedgwood and Bentley," is a trial piece, in solid yellow and white jasper, of which only two medallions were ever made, the colour not being considered to be marketable. The second specimen has never left Etruria, where it rests in the museum. One cannot but be struck by the extremely fine cutting and moulding exhibited by this experimental piece. No. 3, in cane colour and white, is a portrait of Franklin, also a trial piece, of which only two specimens were produced, and marked "Wedgwood and Bentley." A very interesting experimental piece in this collection is a portrait of Dr. B. Franklin, in dark green and white solid jasper, incised on the back, "4016, T.T.B.O." (meaning "tip-top biscuit oven"), and inscribed with Wedgwood's instructions, "Ground in a dish mixt 30 to 1"—this being, no doubt, the receipt for the colour.

Of the three unframed medallions, Plate II., No. 1 is a portrait of George IV. as Prince of Wales, probably by Flaxman, who is known to have modelled George III., Queen Charlotte, and the royal princes. The plaque is solid pale blue jasper with a dark blue wash, a detail which proclaims the period of perfection. No. 2 is a very fine medallion, in solid blue and white jasper, of Sir William Hamilton, in high relief, the hair and lace frill being beautifully cut and perfectly finished. No. 3, also in blue and white, modelled by Flaxman, represents Lord Amherst, First Lord of the Admiralty.

MRS. SNOW

FROM THE PASTEL BY JOHN RUSSELL, R.A.





PLATE VII.—(1) LORD CAMELFORD (2 AND 3) FIRST LORD AND LADY AUCKLAND (4) CHARLES TOWNLEY

In Plate III. is a series of portraits in early metal gilt frames of fine and delicate workmanship, Nos. 2 and 3, in ormolu, being adorned by birds and sprays in silver. At the top is a representation of Olden Barneveldt, the Dutch patriot and statesman (1547–1618). This is of the best Wedgwood and Bentley period, with a dark blue wash on the face of the pale blue jasper plaque. Like many other specimens in this collection, it is named on the front in block lettering, always a sign of a good period. No. 2, in early blue and white jasper dip, is an extremely rare and beautiful portrait of Lord George Gordon, M.P., who was associated with the "No Popery" riots in 1780, and who died in Newgate in 1793. This medallion has instructions scratched on the back, possibly by Wedgwood's own hand, "New 3081, wash 2 of G. above and 1 of F. wash." No. 3, in similar frame, is a blue and white jasper dip bust of Dr. Franklin, signed by the artist "Nini" under the shoulder. The central medallion, in original laurel-leaf pattern frame, is a finely-cut portrait of Charles Pratt, first Lord Camden and Lord Chancellor (1713–1794), the wig and fur being beautifully rendered. No. 5, the Marquis of Stafford, was for many years supposed to portray Josiah Wedgwood, and was so catalogued till the original dated mould was discovered at Etruria. The likeness between the two men, however, is so remarkable that the mistake seems quite natural. No. 6 is a dark blue and white jasper portrait of Adam Smith, the author of *Wealth of Nations* (1723–1790). No. 7, a specimen of the Wedgwood and Bentley best period, is a likeness of William Pitt, first Lord Chatham (1708–1778). The wonderful modelling of the face and fine cutting of wig and lace ruffle proclaim the work of Flaxman.

Plate IV. shows three gems of this collection in the portraits of George III., Queen Charlotte, and George, Prince of Wales. The two first are in antique ormolu frames, and are in green and white jasper dip. Details such as hair, jewels, fur, and lace are exquisitely carved, and the delicate green colour forms a background so pleasing and artistic that one wonders it was not more frequently employed. The large all-white portrait of the Prince of Wales is a piece produced by Wedgwood after the death of Bentley, and is a particularly fine specimen, believed to be unique, in all-white jasper.

In Plate V. are three very rare and beautiful specimens representing Sir Joseph and Lady Banks and Edmund Burke, in lilac and white jasper dip. The exquisite finish and softness of



PLATE IX.—BENJAMIN FRANKLIN, HIS SON, AND GRANDSON

these reliefs, which have just sufficient depth to throw a shadow, together with the delicate tint of the ground colour, give them a wonderful charm. One learns from Wedgwood's letters to Bentley that Sir Joseph Banks was modelled by Flaxman, and the other two are probably by the same hand. Edmund Burke, the patron and friend of Richard Champion, of the Bristol porcelain factory, is said to have expressed the opinion that, at the age in which he lived, "chivalry was dead." He seems to have been prosy as well as pessimistic, and was frequently the cause of lapses into slumber by George Selwyn, who, during fifty years in Parliament, was said to have spent most of the time asleep. Burke was known in the House as "the dinner bell," and on one occasion a nobleman asked Selwyn as he quitted the Chamber, "What! Is the house up?" "No," he replied, "but Burke is!"

As a rule, the portrait medallion is cut in profile, the full face being somewhat rare. In Plate VI., however, are three heads, the wonderful moulding and "seeing" eyes of which are triumphs of the modeller's art, finely cut and beautifully finished. No. 1, Dr. Boerhaave, the distinguished physician (1668–1736), is by Flaxman, in solid blue and white jasper. No. 2, the Hon. William Pitt, M.P. (1759–1806), in blue and white jasper dip, bears a striking resemblance to the late Mr. Joseph Chamberlain. This is also one of Flaxman's models in high relief. No. 3, William IV. when Duke of Clarence, in blue and white jasper, is a small portrait in high relief, the hair and details of dress being most delicately rendered. In Nos. 4 and 6 are seen Mr. and Mrs. Meerman, in blue and white jasper, by Flaxman. These are believed to constitute a unique pair. They were executed when the couple was over in this country on a visit from Holland in 1787, and were not made for sale, but as personal souvenirs for friends. John Meerman (1753–1815) was Director of Fine Arts and Public Instructor during the time that Louis Bonaparte was King of Holland; after that country was united to France he became a Count of the Empire and a Senator. No. 5, in blue and white jasper, is a very fine full-face portrait in high relief of the Hon. Charles James Fox, M.P., second son of the first Lord Holland (1749–1806).



PLATE VIII. (6)—DR. ERASMUS DARWIN

Exceptionally beautiful are the portraits of the first Lord and Lady Auckland (Plate VII., Nos. 2 and 3), in pale blue and white solid jasper with dark blue wash, details such as facial expression, hair, lace, and fur being particularly finely executed. No. 1 is a rare portrait of Thomas Pitt,



PLATE X.—(1) ROUSSEAU (2) GARRICK (3) VOLTAIRE (4) THE YOUNG PRETENDER (5 AND 6) PRINCE PAUL (AFTERWARDS EMPEROR OF RUSSIA) AND HIS WIFE (7) CONTROLLER-GENERAL TURGOT

first Lord Camelford (1737 1793), the patron and partner of William Cookworthy in the Plymouth porcelain works. The town house of this well-known politician stood on the site of the recently erected block of flats at the corner of Park Lane, opposite Marble Arch. No. 4 is a blue and white jasper portrait of the antiquarian, Charles Townley (1737–1805).

Plate VIII. (*a*) reproduces a full-face medallion, in blue and white jasper dip, of Dr. Erasmus Darwin, physician (1731–1802). This portrait is generally taken for that of Dr. Johnson, whom it resembles. Mrs. Siddons as "Lady Macbeth" figures in Plate VIII. (*b*). The great actress sat for Flaxman prior to 1877, and this lovely portrait, in high relief, is doubtless his work.

Of the medallions in Plate IX., Mr. Davis is justly proud, his being the only known private collection possessing the group of three, although they may possibly be found also in the Mayer Museum at Liverpool. In the centre, in an early frame, is Dr. Benjamin Franklin, scientist and distinguished American statesman (1706–1790). On the right is his son, William Franklin, last British Governor of New Jersey (1729–1813), and on the left his grandson, William T. Franklin. These portraits are in blue and white jasper dip.



PLATE VIII. (*b*).—MRS. SIDDONS AS "LADY MACBETH"

The unframed pair, Rousseau (No. 1) and Voltaire (No. 3), in Plate X., is "Wedgwood and Bentley" of the best period, in pale blue and white jasper washed over with deeper blue. These portraits show strong character and facial expression. No. 2 is a portrait of David Garrick, in blue and white jasper, mounted as a brooch in its original pinchbeck setting. Garrick was modelled by Hackwood in December, 1777, and his was one of three portraits known to bear this artist's signature. No. 4 is a delicate little blue and white medallion of the Young Pretender; whilst Nos. 5 and 6 are likenesses of Prince Paul (afterwards Emperor of Russia) and his wife. Wedgwood made several medallions of the Empress Catherine, mother of Paul, whom he had good reason to remember for the part she played in the well-known "Frog" dinner service, which brought upon him so much trouble and anxiety, and so little remuneration. There is a fine specimen representing this lady in the collection which is marked "Wedgwood and Bentley." No. 7 is a very fine portrait, in high relief, of Anne Robert Jaques Turgot, Minister of Louis XVI., and Controller-General of France (1727–1781).



Collectors' Marks * By A. M. Hind

For many years Louis Fagan's little book on *Collectors' Marks* (London, 1883) has been out of print and difficult and expensive to obtain. It was little more than a rough sketch of what such a work should be; but even so, it was indispensable to the connoisseur who cared to know the collectors through whose hands his prints or drawings had passed. Such knowledge, perhaps, may be of little moment beside the æsthetic enjoyment of the work of art, but few collectors are so Olympian as to disregard the more material joys of ownership, to which an added flavour is given by the thought of the connoisseurs of former generations who have recognised the same quality and enjoyed the same possession.

Fagan's work, which contained 671 marks, many unidentified, was reprinted with supplementary notes on fifty of the same marks, and some 205 new marks, by Milton I. D. Einstein and Max A. Goldstein, St. Louis (U.S.A.), in 1918. But this is a mere bagatelle in comparison with Mr. Lugt's corpus of 3,026 marks, with its mass of information about collectors, dealers, and sales—an astounding monument of devoted industry and patient labour, for which the author deserves the gratitude of every amateur of prints and drawings. Mr. A. W. Thibaudeau, the dealer, and Professor Julius von Elischer, a well-known Budapest collector, had both collected much material with such a work in view, but neither was able to bring it to conclusion. Happily, both these sources have been accessible to Mr. Lugt, Thibaudeau's notes having been acquired by the Berlin Print Room, and those of the late Professor von Elischer being put at his disposal by his widow, in whose possession they still remain. But even this rich material is small in comparison with the personal researches of Mr. Lugt himself in most of the great collections of Europe, both public and private, while several years of exceptional opportunities in the firm of Frederik Muller, of Amsterdam, and last, but not least, his own large collection of rare sale catalogues, have enabled him to bring his formidable task to a most laudable conclusion. In a work of this sort, conclusion is always the most difficult decision to make, and invariably encourages a new crop

No. I.—SOME OF THE MORE IMPORTANT COLLECTORS' MARKS FOUND ON DRAWINGS AND PRINTS

* Frits Lugt. *Les Marques de Collections de Dessins et d'Estampes* [illegible] Amsterdam, Vereenigde Drukkerijen, [illegible] 75 florins, large octavo, [illegible] pages, edition of [illegible] copies. Agents: England: Messrs. P. & D. Colnaghi & Co., price £6 10s.; France: Loys Delteil, Paris, 300 francs; America: Kennedy & Co., New York, 30 dollars.

LANDSCAPE

BY JOHN SMITH, OF CHICHESTER (1717[illegible]

In the possession of the R[illegible]



of additions, for which the author has thoughtfully left several vacant pages at the end of his book.

To give the less experienced reader some idea of the types of collectors' marks found on drawings and prints, two dozen of the most important are here reproduced (No. i.), and explanatory notes are added, some in special reference to Mr. Lugt's work :

1 and 2. *Nicolas Lanière* (musician, collector, and dealer), and his younger brother. The explanation which comes with most authority (that of Jonathan Richardson the elder) ascribes No. 1 to Nicolas Lanière, and states that he collected for King Charles I. as well as for himself. Vertue also explains mark No. 2 as the mark of Lanière on the drawings he collected for the king. He is also known to have acted in a similar way as agent to the Earl of Arundel. It is not known definitely whether either King Charles I. or Arundel used any stamp of their own on drawings or prints, and Mr. Lugt has not been able to bring further evidence about two marks attributed to Charles I. by Nagler (Lugt, 508 and 631). Several other stars of slightly differing varieties offer considerable confusion, and much here remains to be authenticated.

3. *Sir Peter Lely* (1618–1680), one of the greatest collectors of drawings.

4. *Prosper Henry Lankrink* (1628–1692), an assistant of Lely. Acquired a large part of Lely's collection.

5. *R. Houlditch* (*d.* 1736), a Director of the South Seas Company.

6 and 7. *Jonathan Richardson, senr.* (1665–1745), portrait painter. No. 7 was described by Fagan as the mark used by Richardson the younger on the first collection he made, and sold during his lifetime ; but there is more evidence in favour of its being his father's mark, or at least the mark put by the son on prints and drawings collected by his father and included in the sale of 1747.

8. *Jonathan Richardson, junr.* (1694–1771), portrait painter. Sale of prints and drawings, 1772.

9. *Thomas Hudson* (1701–1779), portrait painter. Pupil of Jonathan Richardson the elder, and master of Sir Joshua Reynolds. Purchased many of the drawings at Richardson's sale in 1747.

10. *Sir Joshua Reynolds* (1723–1792). Acquired a large number of the drawings from Hudson's collection.

11. *Nathaniel Hone* (1718–1784), painter.

12. *Arthur Pond* (about 1705–1758), painter and engraver. One of the earliest of the engravers of facsimiles of old master drawings, in which he combined etching with chiaroscuro woodcut.

13. *Dr. Richard Mead* (1673–1754), Physician to George III. A notable collector of antique coins, sculpture, and books, as well as of prints and drawings.

14. *Sir Edward Astley, Bart.* (1729–1802).

15. *Charles Rogers* (1711–1784), chiefly known by his publication of *A Collection of Prints in Imitation of Drawings*, 1778, containing engravings after drawings, in his own and other collections, by W. W. Ryland and others.

16. *John Barnard* (*d.* 1784), one of the best of English connoisseurs. His mark is seldom found except on a fine impression.

17. *Robert Dighton* (about 1752–1814), caricaturist and printseller ; notorious for his theft of fine Rembrandts from the British Museum (detected in 1806), on which he had the effrontery to place his own mark, which now disfigures so many of the recovered prints in the Museum.

18. *Richard Cosway* (1740–1821), miniature painter, and a great collector of old master drawings.

19. *Sir Thomas Lawrence* (1769–1830). Made one of the largest collections of drawings by the old masters, which was offered, in his will, to the nation at £18,000, a far lower figure than its real value, but rejected.

20. *William Young Ottley* (1771–1836), writer on art, and Keeper of the Prints and Drawings in the British Museum.

21. *J. P. Zoomer* (1641–about 1716), art dealer, Amsterdam.

22. *Pierre Mariette II.* (1634–1716). The second of the line of famous Paris dealers of this name. The *Biographie Universelle* and most other books of reference had omitted one generation, and Mr. Lugt is the first to give a clear account of the family. But he is still uncertain as to which are the signatures of Pierre Mariette I. (*d.* 1657) and Pierre Mariette II. I have recently come across the same signature (with the curious form of the *e*), as is found in his No. 1788, and with the date 1634, on the back of an engraving of *Jonah and the Whale*, by J. Sadeler, after D. Barentsz, in the British Museum. From the date, this must be Pierre I., and No. 1788 is certainly the same. Pierre Mariette II. married the daughter of another famous printseller, François Langlois, of whom no signature or mark is given ; nor is there any mark of François's son, Nicolas (*N. Langlois*), which I noted on the back of two prints by Bonasone (B. 5 and 173) from the Spencer collection (sold at Christie's, June, 1919), in which many prints bore the mark of Pierre Mariette II. P. Mariette II. often wrote on the front of the print itself, but, even so, it is always a mark to welcome, as it seldom occurs on a bad impression.

Pierre II's son Jean continued the business, and his grandson

23. *Pierre Jean Mariette* (1694–1774) was the last and the most famous of the whole family.

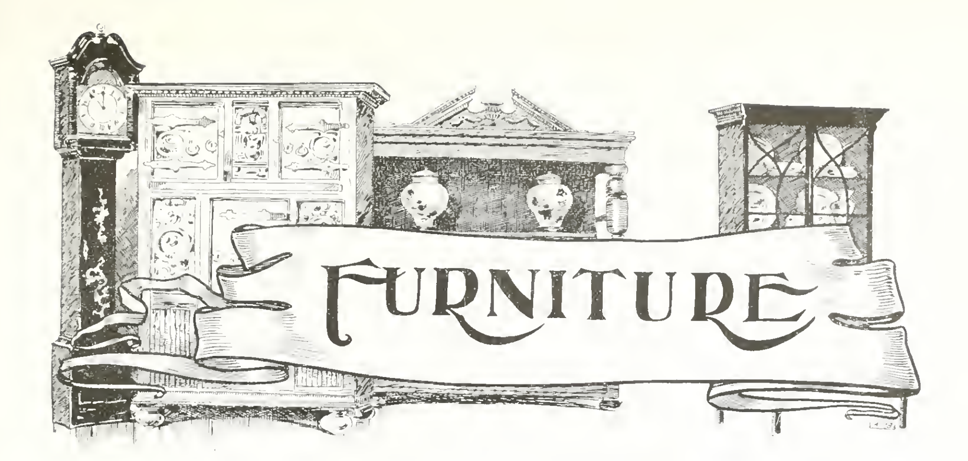
24. *Cornelis Ploos van Amstel* (1726–98), amateur and engraver. Best known for his extraordinary facsimiles of drawings, which are more deceptive in their imitation of the quality and texture of chalk than any modern reproductions. It is well for the collector to remember the other mark (Lugt, 2725) which was engraved on the back of his facsimiles (No. 11).

It is impossible in this notice to do justice to the wealth of material in Mr. Lugt's work. The large number of famous men who have also been collectors renders it a veritable biographical dictionary, full of romance in the sidelights it throws on what they really cared for: riches and the rewards of the sale room, or the works they collected for their own sakes. Of great value also, in a work of this kind, are the many clues it provides to the pedigrees of great collections; so that you may trace the descent of many of the finest Rembrandt etchings in the British Museum with considerable certainty back through the hands of Astley, Pond, Jacob Houbraken, William Six, to Rembrandt's friend and patron the Burgomaster Jan Six, and others, through Smith, Woodburn, Aylesford, Denon, to J. P. Zoomer, who, if not a friend of Rembrandt, was at least his younger contemporary in Amsterdam. Until recently the Dutch inscription on the back of a first state of the *Hundred Guilder Print* in Amsterdam (which can be translated "a present from my special friend, Rembrandt, in exchange for Marcantonio's print of the *Plague*") has been regarded as in the hand of J. P. Zoomer (e.g., in C. Hofstede de Groot, *Die Urkunden über Rembrandt*, 1906, No. 266); but Mr. Lugt has shown strong reasons for regarding it as an eighteenth-century forgery (in his book, *Mit Rembrandt in Amsterdam*, 1920, pp. 63–65).

In the latter book, of which the main purpose was the identification of the subjects of Rembrandt's studies, landscape and architectural, Mr. Lugt showed how entertaining a writer he could be. It is an even greater tribute to his powers that, amid the severer demands of dry-as-dust research, he has succeeded in clothing what might seem the dry-bones of collectors' marks with the living flesh of these departed connoisseurs.



No. 11.—OUTLINE OF THE ENGRAVED MARK FOUND ON THE BACK OF PLOOS VAN AMSTEL'S FACSIMILES OF OLD MASTER DRAWINGS



Old English Barometers in the Collection of Mr. Percival D. Griffiths By Frank Gibson

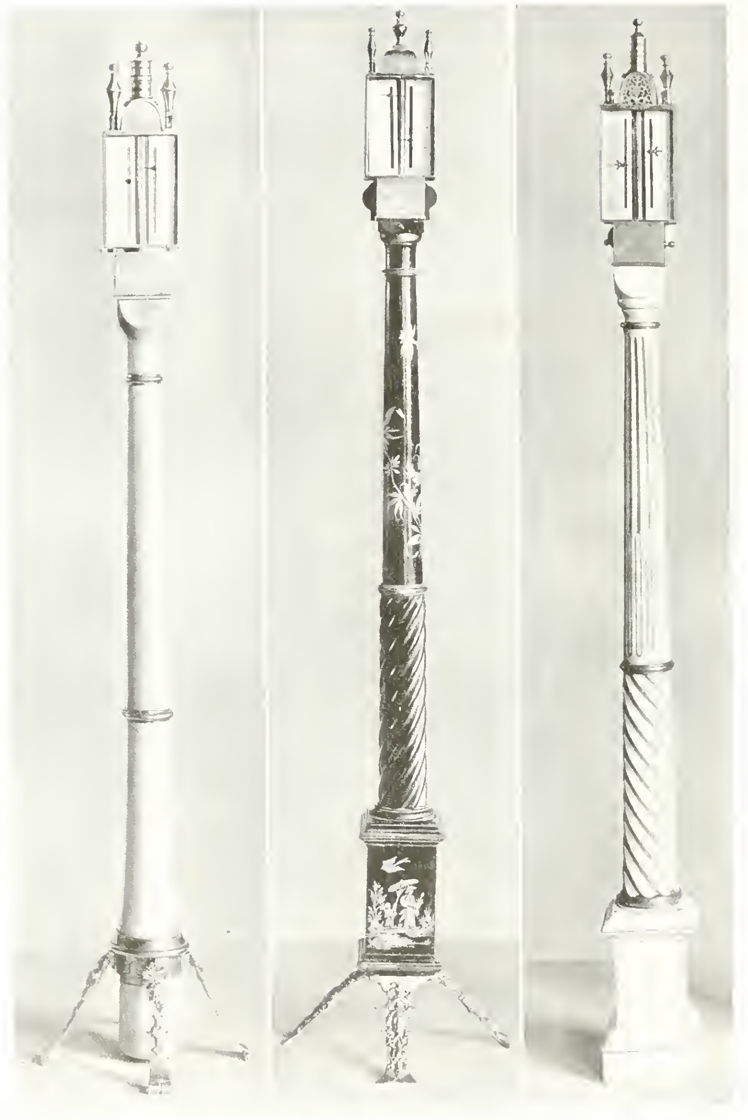
The evolution in shape and construction of the barometer and its case, from the middle of the seventeenth century (when it first appeared in England) until the beginning of the nineteenth century, affords an interesting study of one of the branches of English furniture craftsmanship.

The invention of the "weather glass" originated from experiments conducted by Evangelista Torcelli, an Italian mathematician and physicist; but the idea was really due to Galileo, who observed that a common suction pipe could not raise water to a greater height than thirty-two feet, and recommended the matter to his pupil and friend Torcelli. The latter, between the years 1643 and 1645, made an experiment. Selecting a glass tube of moderate length, about four feet long, one end of which was sealed hermetically, he filled it with quicksilver, and, applying his finger to the open end, inverted it in a basin containing mercury. The quicksilver instantly rose to nearly thirty inches above the surface of that in the basin.

Torcelli's discovery seems to have been made known in England a little later, just when the study of science was quickening in this country. The Torcellian tube, as it was called, was exhibited before the newly formed Royal Society, when Sir Isaac Newton was its President, and Dr. Hooke its Curator, and experiments were made with it. George Sinclair, who was a mineral surveyor and a practical engineer, set up the instrument in a frame, and first gave to it the name of "baroscope." But the final termination of the word was changed into "meter," and the compound word "barometer" came to signify a measuring of the weight of the atmosphere. Some of the early barometers had cases that, though they were joined, consisted of two distinct parts. One of these was a wooden upright frame, from the top of which, stretching at right angles, was a horizontal one which was of metal. The glass tube ran diagonally from the end of the horizontal part and turned into the upright frame, running down into a globe or bulb at its foot, which was filled with the mercury. The metal part of the instrument was the dial on which the various states of the weather were marked. There is an example of this type at Hampton Court. Another of the same kind, the property of Mr. Robert Belfitt, J.P., of Sheffield, was illustrated and formed the subject of a note in the pages of The Connoisseur of September, 1916 (vol. xlvi.). The mechanical parts, viz., the dials and other metal fittings of the early barometers, were constructed by celebrated horologists of the day like Daniel Quare, Thomas Tompion, and others, while the woodwork of the cases may well have been done by contemporary cabinet-makers. Of course, the manufacturer of old barometers, like the clockmaker, was mostly responsible for the movement and its mechanism, but not the case a fact which is proved by contemporary inventories particularising a clock and a case, showing that they were held to be two separate parts. This applies even to the early form of barometers, the stands of which were made at first of ivory, with brass feet, or of polished wood (*see illustrations*).

Of the several collectors of old English furniture in this country, probably no one possesses such a fine and varied collection of old barometers as Mr. Percival D. Griffiths. His group of "weather glasses" includes some of the earliest manufactured in this country, and he has specimens of various

types ranging in point of date from the seventeenth to the nineteenth century. The illustrations of



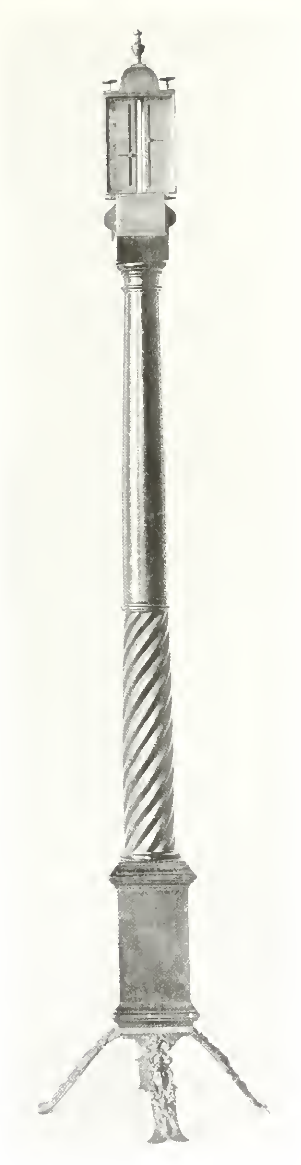
No. I. No. III. No. II.
STICK BAROMETERS FROM MR. PERCIVAL D. GRIFFITHS' COLLECTION

this article are taken entirely from examples in his collection.

No. i. is a good example of late seventeenth-century work. It is a simple pillar or cylinder of polished ivory, bound with three brass rings, and supported at its base by four brass feet ornamented

and embossed with cherubs' heads. In style, the face of the instrument is a contrast to its feet, for it is rather plain and severe in form. The brass dial, which is upright and rectangular in shape, is divided by the tube enclosing the mercury into two sections. That on the left marks the state of the weather, "rising," "fair," etc.; that on the right is reserved for falling indications, from "dry" to "rain," etc. Below the dial is a brass plate, upon which are engraved, in somewhat ornate lettering, the words "Made and invented by Daniel Quare, London." The back of the dial is lettered in the same way, but in French characters. The height of this barometer is 37 inches. An interesting comparison may be made between this and No. ii. Both barometers are alike in character as regards their faces, but the ivory case of the latter, with its spiral and fluted column, has a plain base instead of the brass supports of No. i. It is seemingly of Dutch make, but bears on its face the French inscription: "Barometre portatif par S. Mancel, Rotterdam." The lettering on the dial is in Dutch characters. It is a question whether the Dutch did not try to capture the English market for barometers, for the early records of the Worshipful Company of Clockmakers report "that in 1704 certain persons at Amsterdam are in the habit of putting the names of Tompion, Quare, and others on their works and selling them as English." Possibly they may have done this to barometers as well.

No. iii., from Mr. Griffiths' collection, is an interesting example, though later. The dial and the brass-work have not changed at all, but the case, which is now of wood, is richly lacquered—except where it is spiral-shaped—with a Chinese design, more particularly on the square base; but this lacquering may have been a later addition. A comparison with No. iv. shows both barometers to be of similar construction, one of plainly polished wood, the other lacquered. Both of them possess the four brass feet, which are richly ornamented with masks wreathed in floral festoons. No. iv. bears the inscription, "Daniel Quare, London."



No. IV.

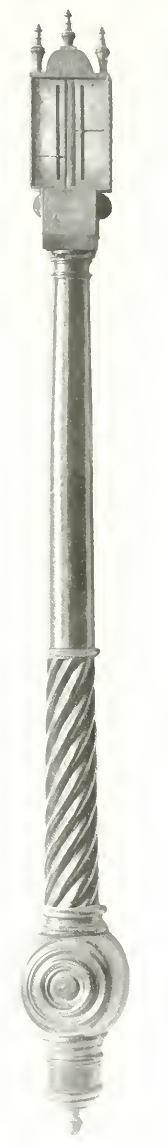
No. v. illustrates what is called a "stick" barometer. It is 38 inches long, but there are no feet, because it is designed to hang against a wall. The form and character of the earlier barometers are retained, but the wooden case is plain at the top, and expands towards the bottom into a spiral pattern, terminating at its base in a circular knob. It is a shape that nicely balances the dial at the top, which bears below it a plate inscribed "Danl. Quare, London."

Towards the end of the seventeenth century the shape and form of the barometer were changing in common with those of other pieces of household furniture, and it was often built on the lines of the grandfather or long-case clock, in walnut, and inlaid with marquetry. No. vi. is a beautiful example of this kind in Mr. Griffiths' collection. The plain dial, set in its handsome walnut case and flanked by two spiral pillars, is bisected by the glass tube which contains the mercury, and is marked from left to right, "Very dry" to "Much snow," "Weather foul if falling." It is also signed "Daniel Quare, London," and its date must be about 1698. It is interesting to compare this barometer with one in the King's Writing Room at Hampton Court

Palace, which is signed by Thomas Tompion, the famous clockmaker. Here the dial closely follows the shape of the clocks of the period. It is square in shape, with the usual ornaments of cherubs' heads to fill in the spandrels of the clock face; the lettering is marked on a double circle. The hand, which registers the movement of the mercury, is of the same character as those of the clocks of that period, and has an exquisitely pierced form. Below the dial are three tiny brass knobs to regulate the hand and to set the date. The well-proportioned walnut case is surmounted by a gilt rose with a flame-shaped top. A monogram encircled with a crown, palms, and a winged cherub's head, is that of William and Mary.

Another curious but interesting weather gauge in the possession of Mr. Griffiths is shown in No. vii. Fifty inches in height, this is set in a shallow mahogany case, crowned with a large gilded shell, which is balanced at the bottom of the case by a carved and gilt foliated decoration. These ornaments seem rather superfluous, and are probably later additions. Perhaps the case in its former condition seemed too severe in shape for the taste of a later owner. The upper part of the dial is a barometer, the lower a thermometer, and they are both lettered with old-fashioned spelling, "Extream Cold," etc. Both the dials are marked "Patrick Sullivan, London."

Mr. Griffiths possesses a fine example of a piece of furniture that the Adam brothers sometimes did not disdain to design. This barometer case is a beautiful bit of carving, as can be seen by the reproduction (No. viii.). Made of mahogany, the rather small oval dial face is balanced by the foliated design at its base. The whole shape of this barometer is original and practical, and its date is about 1765.



No. V.

It was natural that Chippendale should include barometer cases amongst the articles of furniture which he made for his patrons; though no actual drawings for barometers appear in his book of designs, yet there are several extant examples which have undoubtedly been made by either him or under the direct influence of his style. Mr. Griffiths has no particular specimen of Chippendale's work for a barometer in his collection, but the student of old English furniture, who is curious on the point, may see at the Victoria and Albert Museum a barometer case which was probably made by Chippendale for the purpose. It is of graceful design, and is characterised by the delicate and fine carving which one naturally associates with the work of the famous furniture-maker. The lettering on the dial is to the left side of the mercury tube, while the marker is attached to the right side.

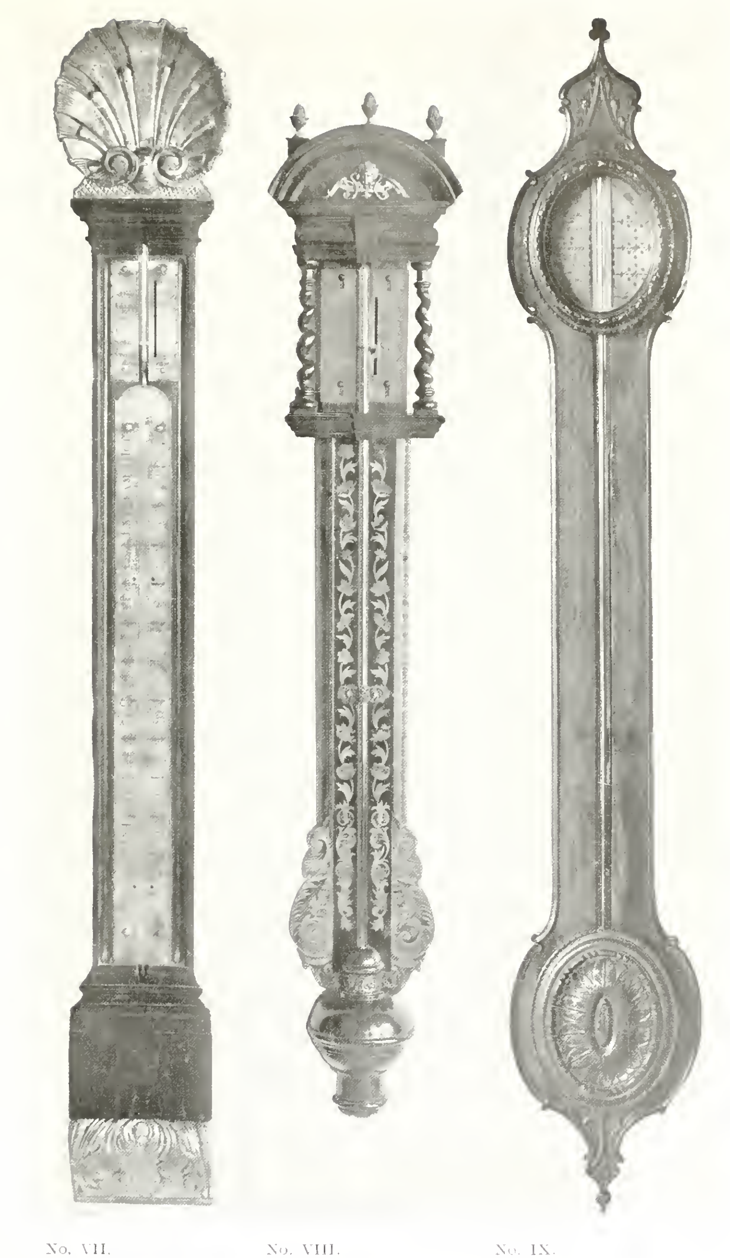
The makers of barometer cases in the eighteenth century in England seem to have been influenced by the fashionable shapes taken by clock-cases. These long-case clocks ceased to be made during the reign of the first two Georges, but when the shape was revived in the second half of the eighteenth century, barometers followed suit. Mr. Griffiths has an example of this phase, as can be seen in No. ix. The barometer is set in a clock-like case. The dial is square, with an arched top; the circular marking ring in the centre and the spandrels are filled with rococo ornament, and the head of Æolus. Below the waist of the case is a circular dial, giving the degrees of temperature. The maker of this barometer was George Hallifax, of Doncaster, and it is 47 inches in height.

Thomas Sheraton must have made, or at any rate supplied designs for, barometers, and the one here reproduced (No. x.), from the collection of Mr. Griffiths, is a very typical example of a shape that was evidently very popular, as it is still commonly to be met

MADONNA AND CHILD ATTENDED BY ANGELS
BY PIER' FRANCESCO FIORENTINO
In the Roscoe Collection, Liverpool



SOME OLD ENGLISH BAROMETERS IN THE COLLECTION OF MR. PERCIVAL D. GRIFFITHS



No. VII. No. VIII. No. IX.

with. It is generally made of mahogany, and inlaid with shell or star designs and bands of



No. VI.

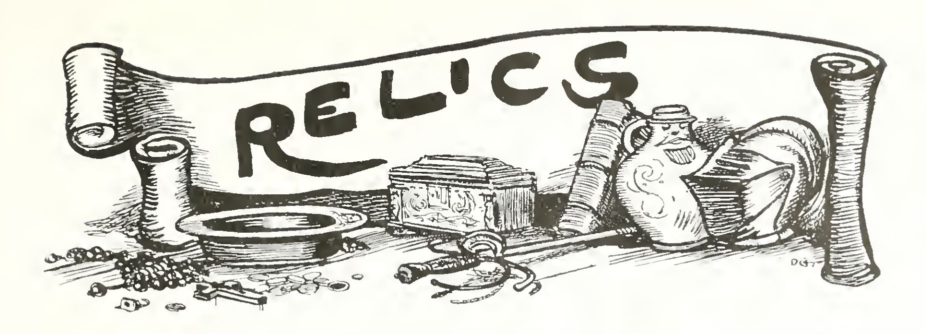
satinwood. Like most of the early Sheraton work, it is simple and beautiful in form, and of excellent construction. Still, with an almost entire absence of originality, there is generally something distinctive about Sheraton's designs.



No. X.

They may lack the architectural character and impressive contour of Adam work, but yet they are often a mixture of grace and austerity. This principle applies to the designs of barometers by himself and his followers.





Early Historical Relics of Upper Canada By R. W. Geary, President of the Lundy's Lane Historical Society

It was about forty years after the discovery of America by Columbus that Cartier raised the "Fleur-de-lis and Cross" at Gaspé and Quebec, and formally took possession for his sovereign of all the vast area of Canada. A period of seventy years more elapsed, during which very little was done by France towards developing the country, and it was not until the advent of Champlain (1604–1635) that the first settlement of Canada was accomplished. Champlain's zeal for discovery and commercial enterprise soon extended French domination far westward along great rivers, and over vast lakes and illimitable virgin forests stretching far away towards the setting sun.

He erected the first rude fort at Quebec, which afterwards became a famous fortress, and there founded the infant capital of New France in America, from which in later years extended a series of forts, settlements, missions, and traders' outposts for nearly two thousand miles. Champlain's chief ambitions were to establish the power of France, to prosecute the fur trade with the Indians, and to plant the Catholic faith in the New World. His expeditions up the Ottawa river and exploration of the western country around Lake Huron, and the establishment of an Indian mission there in 1613–15, constitute the first page in the history of Upper Canada (Ontario).


No. I.—SILVER CASTER
FRENCH, LATE LOUIS XIV. (ALMOST FULL SIZE)

After Champlain's death, the spirit of adventure and discovery continued with most remarkable persistency, and never relaxed during the whole French period: zeal for the conversion of the Indians inspired the Jesuit missionaries, and exploration and promotion of the fur trade were the impelling motives of the military and traders.

The old trapper's hunting-knife (length 7 in.) belongs to the French fur-traders' period. It has a curved edge, horn handle inlaid with brass, and incised brass mounts, also a steel fork sheathed in the back; the blade (which closes into the handle without a spring) having an engraved "tomahawk" thereon. In the year 1640 Jesuit missionaries visited the country of the Neutral Nation of Indians, which lay between Lakes Erie and Ontario, and west of the Niagara river (now the historic district of Niagara). Their chief town, Onghiara (Niagara), which later became the first capital of Upper Canada, was at the mouth of the river on the

south shore of Lake Ontario (where the Fathers wrote the record for the *Jesuit Relations*). Ten years later this Indian nation of twelve thousand souls—men, women, and children—were totally destroyed by the savage Iroquois, and left no trace except the one word of their language, "Onghiara."

The oval brass medal (1½ inches long), with the French inscription, in Roman capitals, "O Marie conçue sans peché priez pour nous qui avons recours a vous," was found in a field near the Falls of Niagara many years ago, and is a relic of the Jesuit missionaries, who left their own highly civilised country and plunged into the American wilderness to win to the Christian faith "the fiercest savages known to history." Within a few years five of the Fathers lost their lives by being barbarously tortured to death by the Iroquois, and many others suffered dreadful hardships and indignities.



No. II.—French Hunting Knife (Canada), Seventeenth Century (½ size)

The history of the Neutral land is a blank from the extirpation of its people by the Iroquois until the arrival of the great explorer La Salle at Niagara in 1678. He foresaw the importance of this situation at the mouth of the Niagara river as a harbour, military stronghold, and trading-post, and at once decided to build a fort there. La Salle also sent Father Hennepin, with artisans, to the Falls of Niagara, fourteen miles up the river, to build a vessel for the upper lakes. They broke a road through the dense woods, and, guided by the increasing roar and clouds of spray, reached the Falls, where Hennepin saw the great cataract, being the first white man to behold that natural wonder. La Salle commenced his fort at Niagara in 1678. It was rebuilt of stone in 1685, and was always occupied by a garrison of French regular troops during the eighty years from its foundation by La Salle to its surrender to Sir William Johnson in 1759. Fort Niagara grew into a great fortress, and became a large mart for the Indian fur trade. To and from it flowed a constant stream of missionaries, soldiers, traders, and voyagers to trade and explore, and to extend French power over all the West, of which it was the gateway.



No. III.—French Missionary Medal (Canada), Seventeenth Century (almost full size)

Practically all the relics illustrating this article (from the writer's collection) have been found on the Niagara frontier, and, although unimportant in themselves, are intimately associated with the early history of North America, vividly recalling the potential events which so deeply affected the destinies of several nations. The military buttons of the French period are not numbered, being of earlier date than 1767, when regimental numbers were first used on army buttons. Their rarity and difficulty of detection, besides being our earliest relics of civilisation, make them most interesting.

No. iv. (1) French military button (25 mm., bronze, formerly gilt), with symbolic devices; probably specially designed for the French colonies in America, as a similar coin was in 1751; an Egyptian goddess with outstretched wings, standing among lilies, and holding a cross of immortality; a device of fleur-de-lis, and two stars above; found in a field at Niagara. (2) French officer's button, late Louis XIV. (31 mm., copper, originally gilt), with indented border; circles of dots; stippled octofoil, and the sun, with incised rays, in the centre; found at Niagara Falls. (3) French army button (24 mm., gilt, laurel wreath on the reverse), bearing an heraldic escutcheon; probably given to commemorate a notable achievement; unearthed at Niagara. (4) French button (26 mm., copper, patinated), with a border of sunk lozenges; stippled circle, and centre ornament in relief; dug up, also, at Niagara. (5) The largest button (34 mm., copper, patinated), with the solar symbol in the centre; a circle of incised lozenges, and a remarkable border of three incised strokes and a horseshoe, repeated (3rd Horse or Cavalry regiment); found at Niagara Falls. (6) The oldest button (21 mm., bronze), found on Niagara frontier; bevelled edge, incised border, and stippled circle.

The taking of Quebec in 1759 was but the culmination of a series of British victories during the later years of the French and Indian war, as most important French strongholds had been previously captured in the West. Bradstreet's success in taking Fort Frontenac (Kingston), with all the stores and shipping of the enemy, had destroyed Montcalm's power on the great lakes. The taking by Colonel George Washington of Fort du Quesne (Pittsburg) with his force of Virginians secured the Ohio valley for the British; while Fort Niagara was reduced as a result of the



No. IV.—French military buttons (Canada), period 1678–1759 (exact size)



No. V.—British military badge and buttons—War of the Revolution, 1775–83 (exact size)

great victory won by Sir William Johnson there, where he first outwitted, and then totally defeated, a large French and Indian force sent from western forts to relieve the garrison, and, secondly, after two weeks' bombardment, compelled the fort itself to surrender with its garrison seven weeks prior to Wolfe's great achievement at Quebec. The capitulation of Montreal to Amherst followed a year later, and thus closed the enterprising and romantic rule of the first promoters of civilisation in Canada.

A late Louis XIV. silver caster (No. i.), recently found at Niagara Falls, is of much interest. It probably came out with some French officer's effects long ago, and had strayed away from Fort Niagara, remaining since with parties ignorant of its worth, as the tarnish and grime of more than a century's disuse indicated when discovered in a second-hand store. The caster is 5 inches high, and pear-shaped, being wider than English specimens (*see illustration*). The maker's mark is a Roman capital "R," with a silversmith's hammer above, and square touch. There are four other marks thereon.

A few years after the close of the French and Indian war, the New England colonies declared their independence, and the war of the Revolution began. Among the regiments recruited in America that remained loyal to the British cause was the Royal American, or 60th Infantry.

No. v.—(1) The regiment was established in 1756, and consisted of four battalions; the ranks were strictly confined to Americans, with British officers! The original regimental colours were recently presented to Trinity Church, New York, by an English nobleman. The regiment was at the taking of Louisburg and with Wolfe at Quebec, and fought in the Revolutionary war. (2) 1st American, or Queen's Rangers. A colonial volunteer regiment, raised in the New England settlements in 1756, for repelling the encroachments of the French.



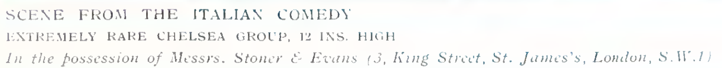




No. VI.—British Military Belt-Plates (Canada)—War of 1812-14 (3 in. by [illegible] in., 3¼ in. by 2¼ in., 2¼ in. by 2¼ in.)

This hardy body took an active part in the campaign until the conquest of Canada was accomplished. Reorganised during the Revolution, it did good service in the loyal cause. The regiment was commanded by Colonel Simcoe, afterwards the first Governor of Upper Canada. (3) "The 8th" (King's) Regiment; took part in the Revolutionary war, and one division occupied Fort Niagara for some time. (4) Butler's Rangers, *circa* 1777 (brass plate and pewter button). This loyal colonial regiment was organised in 1777 by Colonel John Butler; the uniform was dark-green with scarlet facings, the cap bearing a badge. A volume has been written upon the activities of this regiment in the Mohawk valley. Disbanded after the Revolution, the officers and men settled on the lands along the Niagara frontier, forming the first organised British settlement in Upper Canada. (The plate was ploughed up on a fruit farm by Lundy's Lane.) (5) British Royal Artillery (brass button). The Royal Artillery took part in practically all the important engagements of the Revolutionary war. (6) The 10th (North Lincolnshire) Regiment; was at Boston on the outbreak of the war, and took part in engagements at Bunker's Hill, Brandywine, and Germantown during the Revolution. After the war the regiment was at Fort Erie, where this button was found.

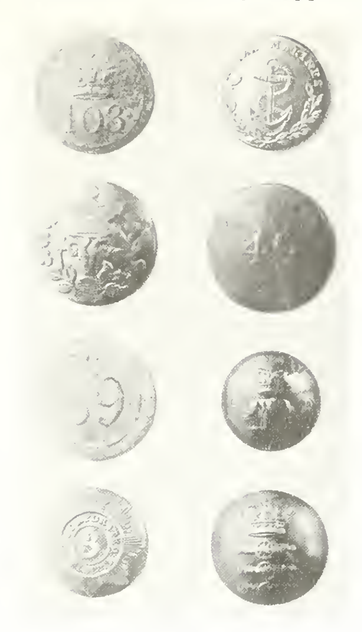
The war of 1812-14 was a calamity brought on by Napoleon's machinations, and produced nothing to the advantage of either of the combatants.



SCENE FROM THE ITALIAN COMEDY
EXTREMELY RARE CHELSEA GROUP, 12 INS. HIGH
In the possession of Messrs. Stoner & Evans (3, King Street, St. James's, London, S.W.1)



No. vi.—(1) Shoulder-belt plate of the 8th (King's) Regiment, *circa* 1800, of solid brass (3 in. by 2¼ in.); shows traces of gilding. Dug up on the battlefield of Lundy's Lane: the regiment was heavily engaged in the battle, and also took part in nearly all the other engagements on the Niagara frontier. "Niagara" is borne on its colours. (2) 103rd Regiment belt-plate, of solid brass, originally gilt (3¼ in. by 2½ in.), *circa* 1805; found near St. David's Village, where an engagement took place in 1814. This plate has been struck by a grape-shot or bullet. The regiment also bears "Niagara" on its colours ("Niagara" being the British name for "Lundy's Lane." Americans call it "Bridgewater"). (3) Cross belt-plate of the 100th Regiment; unearthed at Niagara Falls; solid brass, once gilt, design incised (2¾ in. by 2¼ in.), *circa* 1805. This regiment lost nearly all its officers and one-half of the men at the battle of Chippawa (three weeks prior to Lundy's Lane). The regiment took part in the surprise attack and capture of Fort Niagara, when the entire garrison and enormous stores were taken by the British.



No. VII.—British and Canadian Military Buttons War of 1812-14 (Exact Size)

No. vii.—(1) Officer's button of the 103rd British Regiment (copper, formerly gilt, patinated). This relic was dug up with the remains of eight British soldiers in a sand-pit on Lundy's Lane battlefield. (2) Royal Marines officer's button, from Chippawa (a port on Niagara river above the Falls). (3) Regiment of Voltigeurs, officer's button. A famous French-Canadian regiment raised and commanded by De Salaberry, "the hero of Chateauguay." (4) 49th British, "Brock's Regiment." General Sir Isaac Brock was killed while directing a detachment of the "49th" on Queenston Heights; the regiment bears "Queenston" on its colours. (5) 89th British Regiment—the famous "89th"; won the title of "the Heroes of Chrysler's Farm," on the banks of the St. Lawrence, and arrived at Lundy's Lane just in time to take part in the battle, where their gallantry went far to save the day; found with item 1. (6) Convex copper button of the 19th Light Dragoons. On the original plan of the battle of Lundy's Lane the detachment is shown on the very ground that the writer's house now occupies. Found on the battlefield. (7) 3rd Incorporated Canadian Militia. The loyalty, courage, and determination of Canadians largely promoted the British successes. (8) British Artillery button (found on the battlefield).



No. VIII.—United States Army Buttons War of 1812-14 (Exact Size)

No. viii.—(1) Eagle and stars; United States staff-officer's button; silver, partly engraved. (2) U.S. and eagle above; United States Army officer's button; gilt. (3) R.A., United States 2nd Regiment of Artillerists; copper; found on Chippawa battlefield. (4) "I," United States Infantry Regiment; pewter; found on Lundy's Lane battlefield. (5) "U.S.," United States Infantry; pewter; from Lundy's Lane battlefield. (6) "A.," United States 2nd Regiment of Artillery; copper; from the battlefield of Lundy's Lane.



Gilt-edged Investments, by the Editor

The sale to Sir Joseph Duveen of Gainsborough's *Blue Boy* and Reynolds's *Mrs. Siddons as the Tragic Muse* for £200,000 marks the beginning of a new stage in the constant progression of prices paid for works of art. However the purchase money is apportioned—and it is generally conceded that £150,000 of it was given for the Gainsborough canvas—it is at least certain that for the first time on record an English picture has changed hands for a sum running into six figures. This is a noteworthy event. The five-figure mark was attained only forty-five years ago, the occasion being the purchase by Messrs. Agnew of Gainsborough's *Duchess of Devonshire* for £10,605. One can well remember the storm of criticism which was levelled against this well-known firm for paying such an excessive price for a picture; but their so-called folly has been fully justified. The sum given, though large when measured by the standards of the period, is ridiculously small when gauged by the standards of to-day. The latter have increased tenfold in less than fifty years, and are now so firmly fixed on an ascending grade that no one has questioned the wisdom of Sir Joseph Duveen's purchase.

The reason for this appreciation is not far to seek, as it is built on the unalterable laws of supply and demand. Great art, and indeed artistic craftsmanship of all kinds, are limited, and in their higher manifestations can never be repeated. It is conceivable that a greater English portrait painter than Gainsborough may arise, but it is not possible that he should paint in the manner and style of Gainsborough. To do so would stamp him at once as an imitator inferior in originality and talent to his prototype. Gainsborough's genius was essentially a production of his age and environment. For a similar genius to arise would need exactly similar conditions, and these are never likely to be repeated. The same reasons hold good against the duplication of any great works of creative art. They may be imitated, but they cannot be repeated, and the imitations will be lifeless and uninspired because the feeling which gave birth to their originals is dead.

This has been proved conclusively in the past. The art of ancient Greece largely inspired that of the Renaissance, but the result, though beautiful, was something almost wholly different, so that it is impossible to mistake the sculpture of Michael Angelo for that of Phidias, or confuse the architectural designs of Inigo Jones with those of Ictinus or Callicrates. Where direct imitation has been attempted, as in the work of Gibson and other sculptors of the Victorian era, the result has always been feeble and uninteresting. What is true about pictures, sculpture, and architecture is also true, though to a lesser degree, about the applied arts. Old china, old furniture, and old silver can be imitated, but never exactly duplicated, and in these days, when craftsmanship has been so largely replaced by mechanical apparatus, it is to be feared that no future generation of workpeople will arise to produce objects that will vie in beauty with those of former days. The conditions of modern life are against the creation of beautiful art and beautiful craftsmanship. The artistic possibilities of nearly every conceivable material have been exploited, and, though present and future craftsmen may produce work of equal technical merit to that emanating from their predecessors, they will be rarely likely to feel the thrill of inspiration and the impulse towards original creation which comes from working in unhackneyed materials by methods still susceptible of novelty, and the adventure of fresh discoveries. The antiques produced under such conditions are consequently likely to be more and more appreciated. Their number is limited, and the effects of wear and tear, and the incidence of fires, mishandling, and the other risks to which even the most carefully kept pieces are exposed, are steadily reducing them; yet all the time the

demand for them is steadily rising, and one foresees the time, in the not remote future, when America, already overburdened with its wealth, and capable itself of producing all the modern commercial commodities which Western Europe can supply, will develop an insatiable demand for artistic antiquities as the only practicable way in which to liquidate the interest on their loans.

At the present moment dealers in works of art and antiques (using the terms in their broadest senses), like all other shopkeepers, are suffering from stagnation in trade; yet they have the consolation of knowing that the cloud is only temporary. Though the demand for their wares has for the time abated, it is noteworthy that the prices of really fine examples of art of all kinds, so far from falling, appear to be actually rising. There has been no outpouring of treasures from private sources, because the latter have already been largely emptied. Stocks at present may be larger than their owners like, but they cannot easily be replenished, and it would be wise for collectors to take advantage of the present set-back in prices to secure artistic treasures at considerably less than the value they will rise to in the near future.

Royal Institute of Oil Painters

WHILE comprising comparatively few individual paintings of outstanding merit, the Royal Institute of Oil Painters' Thirty-eighth Exhibition (at the R.I. Galleries, 195, Piccadilly, W.1) presented a collectively attractive appearance, which spoke well for the Hanging Committee's ability. A sensational element was not lacking, Mr. St. George Hare's *Posthumous Portrait of a Lady* proving a grim diversion. It portrayed a fleshless skeleton with a gold-stopped tooth, posed before a conventional landscape background. For gracious intention and sympathetic expression two of Mr. E. Reginald Frampton's works were specially commendable. They were the mysteriously and passionately rendered single-figure study called *Philippa*, and the more elaborate composition of *Our Lady of Promise*, with its pleasantly unobtrusive symbolism. Under the rather banal title of *Tea's Ready*, Mr. W. H. Margetson contributed a myriad-hued garden scene of considerable charm. Mr. Albert Gilbert was luckier in his choice of names, *As the Sun declines* aptly describing the warm tones of what would make a satisfactory poster. Mr. Leslie Thomson's *St. Vaast* was an unaffected and truly beautiful example of one of the finest types of British landscape art, while Mr. John R. Reid's dexterous brushwork and brilliant colouring told to good advantage in a little seascape, *Sunny Devon*. A more sombre, though still rich and luscious, interpretation of *The Good Samaritan*, from the same brush, contained many accomplished passages. Of nude figure studies, the two best in the exhibition were Mr. W. B. E. Ranken's large and forcibly handled study of a *Woman doing her Hair*, and Mr. Bernard Hall's *The Model, the Mirror, and the Magazine*, sincerely painted and harmonious in its chromatic cosmos. At various points the radiance of Mr. Leonard Richmond's landscapes arrested the eye. There were four of these, and it is not saying too much to aver that Mr. Richmond succeeded in being the boldest colourist in the display. On the other hand, Mr. George C. Haité, from whom one has come to expect the full gamut of chromatic boldness, contented himself mainly with low-toned effects such as in the [illegible] *[illegible]*, which formed a feature of the last exhibition. In addition to several characteristic [illegible]scapes Mr. Charles Pears sent in a very interesting portrait (*Mrs. [illegible]*) of an aged lady seated at her window, and depicted in [illegible] at once sound and novel. A small but humorously painted *Orange Shop* from the brush of Mr. Oscar W[illegible]on deserved a better fate than relegation to the lowest line. *[illegible] in Chelsea*, a slashing but sympathetic sketch by Mrs. A. K. Browning; a sparkling *Blackmoor [illegible]* by Mr. John E. Mace; a virile *Cornish Idyll* by Mr. Algernon Talmage; an amusingly characterised head, *Still a Charwoman*, by Mr. Isaac Cohen; *The Chelsea Arts Club Victory Ball*, a cleverly executed panorama of moving figures, by Mr. Bernard Adams; a misty *September Morn* realised with insight, by Mr. Tom Robertson; and some typically joyous works by Mr. Arthur J. Black all deserved more attention than one has room to give to their analysis.

The Art of James Clark, R.I.

MR. JAMES CLARK is one of those rare artists who possess sufficient mental balance to preserve their heads and styles from being turned by success. Long before he painted *The Great Sacrifice*, which was not only one of the most popular but also among the most æsthetically notable pictures produced during the war, Mr. Clark was esteemed a highly competent technician, but as the author of that mystic work he became the most popular "brush" of the moment. Since then church decoration has largely occupied his time, but that he has recently permitted himself a certain amount of relaxation was apparent from a display of oil and water-colours at the Fine Art Society (148, New Bond Street, W.1). These comprised scenes in Italy and Montreuil-sur-Mer, rendered with the decisive draughtsmanship and mellow coloration typical of this artist's manner. The *clou* of the collection was a most striking and ably handled interior view of the *Church of San Giovanni in Bragora, Venice*—a harmony in warm reds and browns, orange, and the more sober hues of stonework, all keyed together by a transparently painted effect of a red curtain with the sun shining through it. *The Lights of Venice*, a panorama of the city bathed in a romantic afterglow, afforded a complete contrast; while among other studies specially meriting notice were the *Riva degli Schiavoni, Venice*; *Archways near the Ponte Vecchio*; *Early Morning, Venice* (a difficult effect, sensitively recorded); *The Town Hall, San Gimignano*; *The Crooked Street, Montreuil-sur-Mer*; *Farmstead at La Madeleine*; and the *North Transept of the Basilica of St. Mark, Venice*, which was perhaps the best of all the water-colours shown.

Belgian War Medals

THE first of what promises to be a very remarkable series of medals illustrative of the war has just been issued by the Belgian Society of "Les Amis de la Médaille." This set of eight artistic and dramatic medals will constitute a convincing and a truthful, as well as a dignified, rejoinder to the set of audacious or grotesque compositions issued by Herr Loetz and others in Germany by way of triumphant imposture or of cunning propaganda. The obverse and reverse of the medal by M. Mauquoy present the two tremendous facts which, contrasted one

with the other, constitute the appeal of heroic Belgium to history and to posterity. The former is [illegible] — the German State presenting to Belgium her peace charter in presence of Britannia and the other approving nations; the latter, the natural issue of Prussia's plighted word, with the simple title *1914–1917*, representing Belgium in the grasp of the attacking fury, while behind are seen a devastated and burning town and the fleeing multitude. *Germania* [illegible] *Belgium* [illegible] is the description of the scene. The subjects of the ensuing medals, obverse and reverse, are as follows: (2) *Liège* [illegible] *of the German Horde Receives the Lesson of Honour*; (3) *Namur* [illegible] *the Austrian Shells. Her Garrison lands at Ostend*; (4) [illegible] *holds up the German Dreams*; *The Belgian Army joins up with the Allied Armies*; (5) *The Defence of the Yser*; *The Martyrdom of Ypres*; (6) [illegible] *the Leader*; *The Deportation of the Workers*; (7) *The Great Offensive of Deliverance*; [illegible]; (8) [illegible]; *Homage* [illegible]; (9) *King and Country*. It will be seen that the whole field of Belgian operations is covered from 1914 to 1918 by the series of commemorative medals which, at the rate of at least two a year, are to be distributed to members of the Society, Belgian and foreign, in return for the insignificant annual subscription. The Society has as "Président d'Honneur," King Albert. It may be added, for the information of readers who wish to support and take advantage of this movement, that membership may be obtained through Major [illegible] Wiener, [illegible] Longues, Boitsfort, Belgium.



"THE MODEL, THE MIRROR, AND THE MAGAZINE" BY [illegible] ARCHBALD AT THE R.O.I.

How did George Jamesone Paint?

The name "Sir Duncan Campbell," which occurs once or twice in the article (November number), is due to an author's *lapsus calami*, and should read "Sir Colin Campbell" in every case.

"Lady Hamilton as a Bacchante." Mezzotint printed in colours by G. P. James, after George Romney. One state (300 impressions). (J. F. E. Grundy, 24, Buckingham Street, W.C.2. £6 6s.)

The well-known picture of *Lady Hamilton as a Bacchante*, belonging to Mr. Tankerville Chamberlayne, is perhaps the most fascinating of all Romney's works. It represents the famous beauty in the pride of her early womanhood, and is painted with delightful vivacity and abandon. Charles Knight's stipple engraving of it, produced in 1797, was hardly important enough to do justice to the original, and from the more recent mezzotint of it by Mr. T. G. Appleton, by much the greater proportion was issued in black-and-white. On this account one is the more inclined to welcome the new mezzotint of it printed in colours which has been engraved by Mr. G. P. James. Mr. James has had the advantage over his predecessors of having executed his engraving with the intention of printing it in colours, and so was able deliberately to adopt his technique to the end in view. The result of this is shown in the sustained richness of the coloration of his version and in the absence from it of those retouchings by hand which frequently have to be employed to eke out the chromatic deficiencies of plates used for the medium without being specially designed for it. It is a piece of refined and delicate scraping, subtly graduated so as to allow for the expression of most delicate hues, which are printed with great purity. As a beautiful reproduction of one of the most popular and attractive works painted by an English eighteenth-century artist, it should command an unqualified success.

"Head of a Boy," by J. B. Greuze

This small bust portrait of a boy with fair hair and bare neck, and wearing a light grey coat and brown grey

waistcoat, was included in the exhibition of French pictures held at the Guildhall in 1902 (No. 41). Its past history, previous to passing into the collection of the late Sir Francis Cook and that of Sir Herbert Cook, at Richmond, is unknown. A certain proportion of the works of Greuze in the galleries of the Louvre and the Wallace collection, to mention no other, show that, in his *genre* pieces and portraits of egregiously meretricious young women, Greuze contrived, at times too obviously—although with conspicuous success to himself—to flatter the popular taste by a mawkish sentimentality and voluptuous allurement that was well calculated to satisfy the amateurs of his day. If less frank than the towering canvases of Boucher and the boudoir decorations of Fragonard, the performance of Greuze in the sentimentally melodramatic branch of his art was apt at times to degenerate into merely insidious suggestiveness. Nor is that to be wondered at, if we recall that the collectors of Greuze's day were more interested in the academic art of the Bolognese school of the Italian *decadenza* than in the unalloyed simplicity of the Primitives or the grand achievement of the Renaissance masters. On the other hand, when practising as a realistic and careful portrait painter of simple childhood, Greuze could show great breadth of design and a fine pathos in the rendering of childish naïveté. Such qualities are visible in this *Head of a Boy*, which is marked by an ingenuousness that accords well with his age and outlook on life.—M.W.B.

A Rare Chelsea Group

One of the most interesting plates in the present number reproduces a highly important Chelsea group in the possession of Messrs Stoner & Evans (3, King Street, St. James's, S.W.1). The subject represents a scene from the Italian comedy. Figures of the Gallant and Isabel form the main motif, while, to the right, there appears Harlequin offering refreshments. The group is specially interesting as being a contemporary representation of the stage of the time, the rich colours of the costumes of the actors and actress being beautifully reproduced, and still retaining all their pristine splendour. The lovers are seated in an arbour of jasmine ; the lady holds a toy spaniel in her lap, and her left arm encircles the waist of her suitor, who kisses her as he places his right arm round her neck. Isabel is attired in a yellow bodice lined with red, a white underskirt richly painted with flowers, a white richly gilded overskirt with crimson lining, and red shoes with white flowers as bows. The Gallant's dress consists of a crimson coat lined with pale blue, a white waistcoat, and blue breeches enriched with flowers. Harlequin is in a pale blue, white, and yellow costume. The group, which is 12 ins. high, stands on a bold scroll-bordered base, with flowers in high relief. The piece is in a state of perfect preservation.

Messrs. Stoner & Evans's galleries have lately been fitted with an ingenious arrangement of illumination, which should be of great interest to collectors, as it exemplifies a method whereby the pieces in the cabinets are shown under a clear and brilliant light, the source of which is invisible to the eye, thus entirely precluding the glare which is generally inseparable from the orthodox forms of electric lighting.

"John Mortlock," by John Downman, A.R.A. "Landscape," by John Smith, of Chichester

The life-size portrait of John Mortlock which forms the subject of a plate in the present issue, is an unusually large example of Downman's work in oils, and of such quality as to give rise to a belief that, had he persevered in the practice of this medium, the artist might easily have attained a higher rank as an oil painter than as an exponent of pastel and water-colour. John Mortlock, of Benet Street, Cambridge, and Abington Hall, is most familiar from his connection with a well-known banking house, which, in his day, enjoyed a monopoly in the city's financial business. Born in 1755, he married, in 1776, Elizabeth M. Harrison, by whom he had nine children ; and, dying in 1816, was buried at St. Edward's, Cambridge. The portrait now belongs to Mrs. J. J. Lias, a descendant of the family. The *Landscape*, by John Smith, of Chichester (1717–1764), obtained the second premium (£25) granted by the Society of Arts in 1760, and was exhibited at the Society of Artists in the same year as *A Landskip, half-length* (No. 60). Its present owner, Rev. Chancellor J. J. Lias, has known the picture practically all throughout his life, his recollection of it going back so far as to 1838, when the work belonged to his grandfather, James Wilson, of Newark. It may be recalled that a note on "The Tombs of the Smiths of Chichester" appeared in The Connoisseur, April, 1917.

A Peel Heirloom

It very seldom happens that furniture of respectable antiquity returns to the possession of the firm which made it. Messrs. Waring & Gillow, Ltd. (164-180, Oxford Street, W.1), have had an interesting experience in recovering a monumental product of the Gillow workshops, manufactured there some two and a quarter centuries ago, as can be proved by their books. These supply every detail, measurement, and expenditure of the great mahogany-fronted library bookcase purchased by Waring & Gillow from the home of the Peel family at Drayton Manor Tamworth. The bookcase, an original drawing for which is reproduced, was executed in 1797 to the order of "Robt. Peele, Esqr.," father of Sir Robert Peel, first baronet, and grandfather of the noted statesman. Many interesting facts are given about the construction of the piece, other entries comprising : "Cabinet makers 125 days ¾ @ 16/– p. Week," £16 15s. 4d. ; "Compute Candles for do.," 15s. ; "Saml. Coopers Boy his Labr.," 3s. ; and "Glazeing," £9 2s. 6d. The total cost was £46 15s. 4d. To-day the value of the piece is computable at more than a hundred times that figure.

"The Book of Life"

The Rheims Cathedral Restoration Fund's scheme, by which donors of 5s. and upwards can give a "Stone of Remembrance" and have the name of a fallen warrior entered in "The Book of Life" to be enshrined in the historic fane, is proving exceedingly popular. All desirous of commemorating their honoured dead in this worthy manner should apply to Mrs. Aubrey Le Blond, 8, Regent Street, London, S.W.1.

The National Portrait Society

Those possessed of a taste for the more virile and original forms of art will find much to their liking at the Grafton Galleries (Grafton Street, W 1), where the National Portrait Society is holding its 11th exhibition. A principal feature consists of Whistler's *Arrangement in Black and White*, one of the portraits executed by him of Lady Meux, and lent for the occasion by Admiral Sir Hedworth Meux. Whistler's work is always interesting, if only on account of its creator, but despite the artist's own appreciation of it and the praise bestowed on it by the Pennells, one honestly feels that this was not one of his successes. Certain is it that there are many paintings in the galleries displaying superior qualities, among them being some of the eleven works which Mr. Augustus John, President of the Society, has contented himself with contributing. All are marked by his usual dashing power of characterisation, but that depicting the boy *Edwyn* in all his youthful alertness, and that of the fair-bearded, ruddy-complexioned *Francis Macnamara*, stand first among their fellows. The *Trelawney* is also very striking, if somewhat over-theatrical in the arrangement. The freedom with which these are rendered makes a complete contrast to the refined, reticent, but accomplished brushwork and coloration of Mr. Oswald Birley's unconventional *Portrait of Sem* and symphonic study of *Mlle. Gaby Morlay*; while yet another comparison, though less extreme, is invited by a series of heads and half lengths in Sir William Orpen's scholarly handling. Of the latter, the two best are the animated likeness of *The Rt. Hon. D. Lloyd George*, and another, more reserved in aspect, of *Señor da Costa*. Other pictures of note are Mr. A. J. Munnings's *Equestrian Portrait of the Lady Violet Astor* and *Miss Cecil*, Miss Daphne Baring's *The Watchman*, Mr. Harrington Mann's *The Scale of C*, Mr. Louis Sargent's *Portrait* (No. 117), Mr. E. Barnard Lintott's *Proud Katherine*, Mr. Whiting's *Lady's Portrait*, Mr. W. B. E. Ranken's *Miss Ardale*, Mr. Gerald Kelly's *Jane* and *Mrs. Forbes*, and Mr. Alan Beeton's *Mr. Windibank*. *Miss Reine Osmond*, a charming subject, has been portrayed with charm and vitality by Mr. W. G. de Glehn. Evidences of Mr. Edmund Dulac's versatility challenge the eye at every turn: in one place there is his portrait of *H. E. Mme.*



H.M. QUEEN ALEXANDRA BY SIR LUKE FILDES, R.A. PRESENTED TO THE NATIONAL PORTRAIT GALLERY BY H.M. THE KING (REPRODUCTION BY PERMISSION OF THE ARTIST AND MESSRS. THOMAS AGNEW AND SONS, OWNERS OF THE COPYRIGHT)





BELGIAN MEDAL, BY M. MAUQUOY (OBVERSE AND REVERSE)

PORTRAIT OF A YOUNG MAN
BY JAN MOSTAERT
In the Roscoe Collection, Liverpool



Wellington Koo, beautifully drawn in the Chinese manner; in another a reconstructed portrait (looking exactly like the work of some fifteenth-century painter) of *Count John Ostrog*, ancestor of the lender, Count Leon Ostrog; in a third, two masks, designed and executed for W. B. Yeats's play, *At the Hawks Well*, 1914; in a fourth, a "plastic fantasy," rich in humour, caricaturing *Our Last Victorian* (Mr. George Moore). Mr. J. D. Revel's amusing and (to coin a word) "Johnish" impression of *Arthur C. Stewart, Esq.*, if not a model of perfection, is at least sprightly in intention, which is more than can be said for Mr. Alvaro Guevara's portraits of titled ladies, who, in the stiff and gawky positions thrust upon them by the painter, bear a distinct resemblance to the more uncouth class of lay-figures used in window-dressing. Of drawings in the End Gallery, there recur to the memory some almost unpleasantly forcible pastels by Mr. Eric Kennington; several others, instinct with subtle delicacy of texture and effect, by Miss E. Granger-Taylor, who must be accounted one of our cleverest lady-artists; a good water-colour, *Miss Katherine Smith*, by Miss F. K. Mayer; and an excellent etching, *Melisande*, by Mr. G. L. Brockhurst. F. G. R.

Cassiobury and its Collection

The Countess of Essex has entrusted the sale of the Cassiobury Park Estate, Watford, and its famous collection of works of art, to Messrs. Humbert & Flint, in conjunction with Messrs. Knight, Frank & Rutley. The fine old red-brick mansion was built in 1677, by the sixth Earl of Essex, on the site of an older house begun by his wife's ancestor, Richard Morrison, in the time of Henry VIII. An extra storey was added and certain alterations made by James Wyatt about 1799. The furniture represents the various epochs of Daniel Marot to Hepplewhite and Chippendale, as well as the French periods from Louis Quatorze to the Empire. Historical and family portraits attributed to Sir Anthony Van Dyck, Sir Peter Lely, Sir Godfrey Kneller, Sir Joshua Reynolds, and others, will be sold, as well as the Cassiobury tapestries after Teniers, and the collection of miniatures and silver-plate. Some of the finest work of Grinling Gibbons is seen in the carving of the staircase, the overmantels, and wall enrichments in the house.

Water-colours by Romilly Fedden and Martin Hardie, R.E.

If one could judge by the thickly hung walls at Walker's Galleries (118, New Bond Street), where Mr. Romilly Fedden recently held an exhibition of his work, the author of "Modern Water-Colour" has travelled far and laboured incessantly since the occasion of his previous "one-man show" in London. Tangier and New York, Granada and the Arizona Desert, scintillating with the changing hues of day, or night-bound under pale majestic moons, have all yielded inspiration to Mr. Fedden for the making of a series of drawings, including some of the best work which one is likely to see this winter. Among those of which the memory retains a strong impression were the *Moonlight Martigues* (reproduced in these pages), and the smaller *When the Moon comes over the Hill*. Both drawings possess distinctly subtle colour-schemes, while their compositions and general treatment are marked by high accomplishment. Though of a less ambitious nature, Mr. Martin Hardie's water-colours, at the same galleries, presented many details of interest to a discerning spectator. Mr. Hardie observes far greater technical economy than Mr. Fedden, but his work always shows striving, is broadly considered, and exhibits harmonious effects. Representatively good examples of his aquarelles were the *Concarneau* (No. 44), *Port Manech*, *The Cliff at Cassis*, and *The Travelling Fair, Pont Aven*.

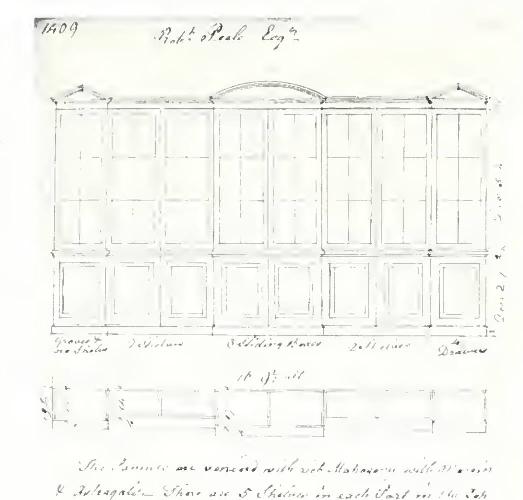
"The Dance of Death, 1914–1918," by Percy Smith. Set of seven, £15 15s.; single proofs, £3 3s. (Arthur Greatorex and the Print Society)

The symbolic personification of Death in finite guise which has occupied the attention of so many famous artists throughout the ages, has rarely been given a more original interpretation than in the series of etchings by Mr. Percy Smith. The artist appears to have freed himself from the tradition of Holbein, who mingled gruesome humour with his representations of the dread visitant. Mr. Percy Smith's creations are more benign in feeling, if not less terrible in aspect. He portrays the figure of Death at the war, now presiding in grave majesty over various incidents of the battlefield, now pondering whether to let a victim escape his almost certain doom, marching with the troops, madly exultant with the slaughter which proceeds on every side, until at last even Death is awed by the evidences of his own unwearied labours. The scenes are marked by deep spiritual perception on the part of the artist, and epitomise the horror and devastation of the war with a strength and conviction which have seldom been excelled in pictorial art. One feels that their author has been through the scenes he so vividly portrays, and has seen with his mental eye the gaunt, grim figure of Death acting as the presiding genius in them all. Mr. Smith works with a fluent needle, attaining his results without apparent labour, and, while obtaining strong contrasts of light and shade, avoids any exaggeration or straining after meretricious effect. His etchings are the work of one who has felt deeply and possesses adequate craftsmanship to put his conceptions into strong, telling, and facile line.

The late Henry Woods, R.A., and other Obituaries

Everyone who has read *The Mystery of Edwin Drood* knows the plate entitled "On Dangerous Ground," but how many, beyond those who heard it from his own lips, are aware that it was the late Mr. Henry Woods, R.A., who sat for the figure of the provocative Edwin, as he lounges, his head thrown back against his clasped hands? Yet this was the case, and the reason for it is easy to seek, since "Drood" was illustrated by Sir (then Mr.) Luke Fildes, who married Mr. Woods's sister four years after the death of Dickens. Mr. Woods, who died on October 27th, in Venice, to which he was greatly attached, and which had practically been his home for many years, was born at Warrington, April 22nd, 1846. As a boy, he went to the local Grammar School, beginning his art education in the Warrington School of Art, whence he went to South Kensington, afterwards working for various illustrated papers, and becoming an original member of the *Graphic* staff. He was first represented at the Royal Academy in 1869, in the first exhibition to be held

at Burlington House, was elected A.R.A., 1882, R.A., 1893, and member of the College of Academicians, Venice, 1908. A genial, burly personality, possessing a marvellous fund of anecdote, he was an accomplished technician, and his scenes and incidents in Venice were rarely lacking in vivacity and charm. Mr. Peter Graham, R.A., the popular painter of Scotch cattle and landscapes, died during October. Born at Edinburgh in 1836, Mr. Graham was educated at the Edinburgh School of Art, and commenced exhibiting at the Royal Academy in 1866. On his election as A.R.A. in 1877, he resigned the associateship of the Royal Scottish Academy, which he had previously enjoyed, and became an honorary member of the latter body. His elevation to the rank of R.A. took place in 1881. Other deaths happening during the same month included those of Thomas Frederick Mason Sheard (4th), who was born at Oxford, December 16th, 1866, was Hon. Sec., R.B.A., 1899-1904, and became Professor of Art at Queen's College, London, 1915; of the well-known Swedish painter, Julius Kronberg (17th); and of Charles Collins, A.R.C.A. (28th), painter of landscape and cattle pieces, who was born at Hampstead, 1851, and was for many years a member of the R.B.A. During September, there died William Kneen, for many years Art Master at Westminster School, and at various times member of the N.E.A.C., R.B.A., and Society of Painters in Tempera. An exhibition of his sketches was held at Walker's Galleries at the commencement of 1921, and was reviewed in THE CONNOISSEUR for April. Mr. Kneen was born in the Isle of Man, December 1st, 1862. Having contracted pneumonia while taking a holiday sketching class, the distinguished aquarellist, Alfred William Rich, who is represented at the Luxembourg and many notable British galleries, succumbed at Tewkesbury in September. Born at Graveley, Sussex, March 4th, 1856, Mr. Rich commenced life as an heraldic draughtsman; went to the "Slade," 1890; was elected to the N.E.A.C., 1898; and latterly belonged to the "International." Like Mr. Kneen, he had a "one-man show" at Walker's Galleries early in the present year. This was noticed in THE CONNOISSEUR for July, while an illustrated review of his book on "Water-Colour Painting" appeared in that for January, 1918. Other September deaths included those of Edward Ledger, proprietor and editor of *The Era* (retired 1905), a keen collector of furniture, armour, china, etc., and one of the first members of the "Kernoozers' Club"; and of James Ward Usher, a fine Worcester cup and saucer from whose cabinets formed the subject of a plate in the November CONNOISSEUR. A native of Lincoln, of which city he became Sheriff, 1916-17, Mr. Ward Usher followed the calling of an art jeweller and silversmith. An enthusiastic and discerning collector, he had attended the leading sale rooms since 1883. In 1916, he published a sumptuous account of his treasures (reviewed in THE CONNOISSEUR, January, 1917), which was entirely illustrated from his own marvellously accurate water-colour drawings.



ORIGINAL DRAWING OF A BOOKCASE, MADE BY GILLOW'S IN 1797, FOR THE PEEL FAMILY

The late Frank Vicars

WE regret to announce the sudden death of Mr. Frank Vicars, who died suddenly on October 28th, at his Harrow residence. The deceased gentleman was a member of the well-known Bond Street firm, which he founded in conjunction with his three brothers, and which, since its establishment, has maintained its position as one of the most respected and influential houses in the fine art trade. All the brothers were endowed with the "flair," which enabled them to manifest fine judgment in discriminating between good and bad work, and they were always ready to place their knowledge at the disposal of their fellow-dealers. It is sad to think that of this well-known and respected quartette, Mr. Lovell W. Vicars is the sole survivor. Mr. Frank Vicars, besides being an able connoisseur of pictures and drawings, shared with his brothers the *kudos* of publishing the fine series of engravings by Wilson, which represent the high-water mark of the modern mezzotint in colour. He was also one of the most stalwart supporters of the Fine Arts Provident Institution, and it is a testimony to the great interest he took in this useful institution that he left it a substantial legacy in his will.

Royal Society of Painters in Water-Colours

THE Royal Society of Painters in Water-Colours enjoys the advantage of possessing as few effete members as any other London art institution, and consequently a satisfactory technical standard is easily maintained in its exhibitions. The 177th (5a, Pall Mall East) in no

wise impairs the truth of the assertion, for, though outstanding works are comparatively few, there have been hung many drawings of distinction and charm. In the space allotted to this review it will be possible to glance only at a few of the interesting items, so that if one mentions by name alone such water-colours as Mr. William T. Wood's *Moonlit Beach Trees*, Mr. Oliver Hall's *Study of Oak Trees—Graffham Common*, Mr. Cecil A. Hunt's *Langdale*, Mr. D. Murray Smith's *The Pixie Hill*, Mr. Robert Little's *Lattenbury—A Summer Storm*, Mr. Harry Watson's *Moonrise*, or Miss Clara Montalba's *Returning from the Festa—Venice*, it must be understood that full comment is impracticable under existing conditions. A very interesting drawing by Mr. F. Brangwyn, rendered with a refinement not always apparent in his style, is *Kensington Museum*, representing the erection of the Victoria and Albert Museum's new buildings—a particularly arresting, almost monochromatic vision of lofty scaffolding and myriad ant-like workers. Mr. George Clausen sends several landscapes, depicting mellow sunlight, as in the *Tree—Sunset*, or subtly veiled effects, as in *The Irish Coast*, to name but two alone. Mr. S. J. Lamorna Birch feasts the eye with a rich and charming *October* scene, which would translate excellently well for theatrical purposes; whereas Mr. H. Hughes-Stanton, the President, in a panorama of *Fareham Creek*, courts nature more closely and in a less mannered vein than one recalls him to have done just recently. In a minutely, though not meticulously, rendered *Lesser Willow Herb and Vetch*, Mr. Edwin Alexander presents one of the year's best plant-life pieces; but, in its different class, Mr. W. Russell Flint's *Welling Waters* escapes finality by a certain "papery" tone. The latter artist has other exhibits, however, in which this lapse, unusual to his technique, has no part. Very good is his adeptly modelled *Huntress*, which deserves a better fate than being "floored." The Vice-President, Mr. F. Cayley Robinson, has a consummately able and refined piece of water-colour painting in *Le Reveil*. Mr. Claude A. Shepperson's *Moths*—one of his French fête scenes—evinces more chromatic subtlety than is always to be found in his work of this character. Except for an apparently accidental splash of blue colour, Mr. E. J. Sullivan's pen-and-ink drawing of *The Man with the Muck-Rake*, has few claims upon an aquarelle display, but such is the talent manifested in it that none need regret its inclusion.

A "Perronneau" for the National Gallery

One of the most valuable and delightful contributions ever made to the French School collection in the National Gallery has been placed on view in Room XXI. It is a pastel, signed and dated 1743, by that rare master, Jean Baptiste Perronneau (1715-1783), representing a little girl with a cat. Formerly in the collection of Lady Dorothy Nevill, it has now been presented to the nation by Sir Joseph Duveen, Bart.

The True Genesis of Mr. Nevinson's Art; "Rossetti and his Friends," by Max Beerbohm; Riccardi's Sculpture; Arab Portraits by Eric Kennington

After losing his way in many artistic *culs-de-sac*, Mr. C. R. W. Nevinson at last seems to have struck upon a thoroughfare which will lead him to higher things. One is persuaded to this reflection after surveying his latest exhibition at the Leicester Galleries (Leicester Square), which, if it contained much that was infelicitous, also embodied a serious promise to do better in the future. His *Portrait of a Singer*, which, one believes, portrays the one-armed artist known to Bohemia as "Badger" Moody (who died during September), was drawn with circumspection and handled with a proper forcibility. It is probably the best work Mr. Nevinson has ever produced. The study called *Maidenhead* was marked by less finality, but evinced a spirit of enquiry into the atmospheric environment of figures seen in the open; while, of water-colours, the view of *Le Pont Royal* was pleasing in tone. Amusing as they are, Mr. Max Beerbohm's cartoons of *Rossetti and his friends*, some of which had been previously exhibited in London, were hardly sufficiently topical to have more than a limited appeal. Perhaps the funniest drawing was that entitled "The sole remark likely to have been made by Benjamin Jowett about the mural paintings at the Oxford Union: 'And what were they going to do with the Grail when they found it, Mr. Rossetti?'" Mr. Riccardi's sculpture, which was also shown at the Leicester Galleries, is deeply imbued with the traditions of his native land, but, although he remembers the old Italian sculptures, he never seeks to imitate them. The *Bust of the Artist's Father, the Neapolitan Pottery-worker*, might almost be antique; and even in the superb bronze bust of *Frederick Delius*, which is being presented to the nation by Sir Joseph Duveen, one feels, as it were, the presence of bygone masters impelling Mr. Riccardi's hand. Always decisive in his modelling, and effective in his compositions, the artist possesses a wonderful power in the commingling of planes so intensely subtle that their gradations are scarcely perceptible to the naked eye. That he can turn to decorative work with equal success when he pleases was evident from the conventionalised head of *General Peppino Garibaldi*. Col. T. E. Lawrence, who wrote the foreword to Mr. Eric H. Kennington's exhibition, quoted the saying that "critics were lackeys who brushed gentlemen's clothes," adding that "we can be honest lackeys, and take pleasure in handling and dusting clothes which are not for our wearing." Bearing this in mind, one "handled and dusted" Mr. Kennington's "clothes" (for which understand Arab portraits) with sufficient emphasis to reveal the fact that such "dust" as they contained was mainly of a single description, and that less peculiar to Mr. Kennington's personality than to the style of which he is an exponent. One might, in fact, sometimes observe of him what a recent writer in The Connoisseur said of the elder Clouet: "It was the penalty of his method, which exacted complete repose in the features of his models, to lose the movement and animation which is essential to a living portraiture." It would not be fair, of course, to apply this *dictum* to Mr. Kennington's work without some qualification. In many cases he reduces this appearance of waxen immobility about as far as is humanly consistent with his manner, and it is to his credit, moreover, that he should have succeeded in doing so much good work under such disadvantageous conditions as must have attended his trip to the East. Many of the Arab portraits were distinguished by both boldness

and decision, both in drawing and execution. Some of the best were *Matar il Hmoud*, *Auda abu Tayi*, *Mohammad Hussein — Bagdad*, *Abdulla Serhan*, *Nawaf ibn Nuri Shaalan*, and *General Storrs, C.M.G.* (*Governor of Damascus*), and *Charles Doughty* (author of *Travels in Arabia Deserta*).



"MOONLIGHT—MARTIGUES" BY ROMILLY FEDDEN AT WALKER'S GALLERIES

Stock Exchange Art Society

THE Stock Exchange Art Society's exhibition enjoyed its wonted popularity at the Drapers' Hall, when Mr. W. G. Brooke's clever caricatures of members of the "House" proved a great attraction. Mr. E. Pinkerton sent six water-colours, all very delicate in tone, and possibly a thought less direct than his last year's work. Mr. H. Mostyn Pritchard's incisive crayon-and-wash drawing of a *Tank on Passchendale Ridge* was quite one of the best things in the show; another was an accomplished water-colour of a *Roadside Cottage, Kent*, from the brush of Mr. W. Cubitt Cooke, whose *Kentish Hill* was also notable. Somewhat in the manner of Muirhead Bone was a clever pen-and-wash sketch by Miss N. Cundell of *Knole*, while among other principal contributors were Miss D. Pailthorpe's *Fog Fairies*, Miss Muriel Hardy's *August in Sussex*, Mrs. Marian F. Coad's *Mundesley*, Miss M. A. Stenning's *Portrait of a Lady*, Mr. Otto Frankel's *Portrait*, and Mr. F. C. Warrington's *Branksome Chine*. Mr. Henry Hewkley, who recently had a "one-man show" at the Tallow Chandlers' Hall, was responsible for both painting and sculpture, all highly sincere in intention. The best of his water-colours was probably the facile sketch of *The Old Red Lion, Church Street, Newington*. Good photographs by Messrs. A. Gardner, A. Mackenzie, C. E. Flemming, S. Watson, J. H. E. Nicolls, and P. C. Wootton were shown.

The "Old Dudley"

SOMEWHAT disappointing was the Old Dudley Art Society's exhibition this year (at the Alpine Club Gallery, Mill Street, W.), when one had looked for a repetition, if not an augmentation, of the renascent principle manifested by the body in 1920. Unfortunately, the tenor of the display proved too unequal for general success, although it certainly served the purpose of rendering more distinctive the works cited below. Mr. L. Burleigh Bruhl, the President, gave a good performance. His *Old Town, Hastings*, was not only subtly atmospheric in quality, but also evinced considerable thought and selection in its general arrangement and execution. A largely handled *Trinity Bridge, Cambridge*, stood to the

credit of Mr. Walter E. Spradbery—one of the younger artists whose name is being familiarised through the medium of some effective posters. Mr. A. C. Conrade sent several fresh paintings of a broad, architectural type, which lent distinction to the display.

Gainsborough's "Blue Boy." Mezzotint, printed in colours, by Sydney E. Wilson. One state (425 impressions). (Vicars Bros. £8 8s.)

Apropos of the purchase by Sir Joseph Duveen of Gainsborough's *Blue Boy*, and of its alleged still more recent transfer to Mr. Henry E. Huntington, it is interesting to know that Messrs. Vicars Brothers are shortly bringing out a fine mezzotint in colours from the picture by Mr. Sydney E. Wilson. The success of the earlier plates by this well-known artist, many being now at a premium, affords legitimate hope that his translation of this famous work will give us an engraving in every way worthy of the original. Among the most familiar versions of the subject at present in existence are the small line plate by Robert Graves, published about fifty years ago, and the colour-reproduction from the original painting which appeared in The Connoisseur (December, 1901).

Silver-ware by Georg Jensen

An exceptionally attractive exhibition at the Fine Art Society (148, New Bond Street, W.1) was that of a collection of silver-ware executed by the Danish craftsman, Mr. Georg Jensen. One of the most eminent modern silversmiths, Mr. Jensen is no less expert as a designer than as a technician, and his work is of surpassing interest now, when the production of original silver-ware is receiving increased attention in England.

Royal Cambrian Academy of Art

The Academy's thirty-ninth annual exhibition, held in Plas Mawr, Conway, which was open from the beginning of June to the end of September, attracted close upon 23,000 visitors, a number which, in view of the industrial disturbance and commercial depression existing, may be regarded as satisfactory. Forty-four works were sold, the catalogue prices of which approximated £1,400.

Chien Ware at the Victoria and Albert Museum

Students of early Chinese pottery will be interested in a case that has recently been placed on exhibition in the Loan Court. A number of friends of the Museum have combined to lend from their collections over fifty specimens of *Chien* ware, so called from the Province of Fu-chien, where it originated. The ware is covered with an intense black glaze showing bluish reflections, in which are generally developed brown markings, compared by the Chinese to hare's-fur or the breast of a partridge. In certain other varieties the markings resemble tortoiseshell or drops of oil on water; in some the black has yielded place almost entirely to a rich "dead leaf" brown. The exhibit serves to emphasise the infinite variety of this type of glaze, and the vases and bowls of which it is composed display considerable diversity of shape. The majority is in the form of small tea-bowls, for Chinese and Japanese alike have found this dark brown glaze without a rival for enhancing the qualities of this beverage. Most of the specimens in the case may be ascribed to the Sung dynasty (960–1279), though a single Japanese example in the shape of a seventeenth-century German tankard is there to sound a warning note against the danger of indiscriminate early dating.

Brussels Art Notes

The Belgian Government contemplates the arrangement of a retrospective exhibition of art, to be held at Paris next spring. The scheme is to provide a synopsis of the local schools from the fifteenth century till the end of the nineteenth. The exhibition will take place at "Le Jeu de Paume," in the Jardin des Tuileries. A few months ago, Dutch treasures were shown in the same galleries. The success of the Dutch achievement will be remembered. Rembrandt, Jan Vermeer of Delft, Ruysdael, Gérard Ter Borch, Pieter de Hoogh, Jan Steen, Frans Hals, Gabriel Metsu, with their rivals, were represented, as well as the school of The Hague during the last century, the three Maris, Mauve, Israels, Bosboom, and a few others. Even samples of the most modern fashions in the Low Countries—works by the late Vincent Van Gogh, by J. H. Toorop, and other *fauves*—were not forgotten. Belgium boasts a much larger mastership in art. Our early Flemish masters of the fifteenth and sixteenth centuries have no rivals in Holland. The Dutch Committee for the Paris Exhibition assembled only pictures of the seventeenth and nineteenth centuries. Belgium will show invaluable masterpieces dating from the very beginning of painting in oils, and, in addition, will represent her admirable school of modern sculpture. The Belgian exhibition will start in chronological order with masterpieces by the Van Eycks, Memling, Roger Van der Weyden, Gérard David, Hugo Van der Goes (the so-called Master of Flemalle), Thierry Bouts, Quentin Matsys, etc. It is rumoured that the celebrated altar-piece, *The Adoration of the Mystic Lamb*, whose wings have been restored by Germany to Belgium, in accordance with the Peace Treaty of Versailles, may be lent by the Cathedral St. Bavon at Ghent. This masterpiece would be enough in itself to secure a triumph to the Belgian exhibition. Moreover, there is question of borrowing from the Uffizi at Florence the triptych by Hugo Van der Goes, called the Portinari altar-piece; and from the Beaune Hospital the wonderful *Jugement dernier*, by Roger Van der Weyden. The museums of Brussels and Antwerp, as well as French museums and private galleries, will supply invaluable gems, while pictures by Peter Breughel the elder may come from Vienna. As regards the seventeenth-century Flemish masters, the Musée du Louvre is so exceedingly well supplied with works by Rubens, Van Dyck, and their contemporaries, that they, owing to the lack of room, will be represented at the exhibition by a few small masterpieces only, while Jordaens, Teniers, A. Brouwer, and Gonzales Coques are not to be omitted. All outstanding painters and sculptors who have lived in Belgium during the nineteenth century will be well represented. M. Jules Destrée, the former Minister for Science and Art, is Chairman of the Committee; M. Léonce Benedite, the well-known Conservateur des Musées du Luxembourg et

Rodin à Paris, is the moving spirit of the undertaking on the French side, while M. Paul Lambotte, Commissaire du Gouvernement Belge, will act for Belgium.

In the mass of small exhibitions opened in Brussels during October, there need only be mentioned for its exceptional value the work of M. Fernand Lantoine, a young painter of French extraction, whose versatile talent has proved remarkable. With great pleasure we see foreign artists coming to exhibit their works in Brussels. At "The Centaure," a group of French in the most advanced taste promoted more stupefaction than admiration. At the Galleries Boigelot, four Florentine painters—C. Manucci, M. Zarini, O. Franceschi, and Signora Flora Lori—met with more unanimous appreciation.

When are we to see in Brussels some works by leading British artists? Does the rate of exchange preclude all hope of effecting a profitable return? P. L.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (DECEMBER)

A. Ackermann.—Early English Water-colours and Modern Etchings. Brook Street Art Gallery.—Hand-painted Pottery by Alfred H. and Louise Powell. Burlington House.—Royal Society of Portrait Painters (to 17th). **Carroll Gallery.**—Landscapes by Turner, Wilson, C. J. Collings; Portraits by Reynolds, Gainsborough, Lely, etc. Chenil Gallery.—Society of Wood Engravers (2nd Annual Exhibition). Chester Gallery.—Works by Burleigh Bruhl, Donald Wood, F. Finnemore; Christmas Presents Show, "Arts and Crafts." Collector's Gallery.—Paintings and Water-colours by W. Walcot and H. M. Atkins. J. Connell & Sons.—Paintings by British and Foreign Artists. Debenham, Storr and Sons, Ltd.—Sales of Diamond and Pearl Ornaments and other Jewellery, Antique and Modern Silver, Sheffield Plate, Watches, etc. (1st, 2nd, 6th, 7th, 8th, 9th, 13th, 14th, 15th, 20th, 21st, 22nd, 29th); also Sales of Furs, Furniture, etc. "Dorien Leigh."—Sketches and Sculptures by Children under fifteen; Miss Watson-Williams' Water-colours and Lithographs. Fine Art Society.—Works by late W. Strang, R.A. French Gallery.—"British and Foreign Artists." **Frost & Reed.**—See **Provincial.** **Glendining & Co., Ltd.**—Sale of the M. Tomkinson Japanese Collection (5th, 6th, 7th, 8th, 9th); Stamps (13th, 14th); Coins and Medals (15th, 16th). Goupil Gallery.—"Salon." Grafton Gallery.—National Portrait Society. Greatorex Gallery.—"Game and Other Birds," by Philip Rickman. Hampstead Art Gallery.—Works by Modern Dutch Painters; Etchings and Engravings. **H. R. Harmer.**—Stamp Sales (5th, 6th, 12th, 13th, 19th). **Harmer, Rooke & Co.**—Stamp Sales (1st, 3rd, 7th, 8th, 14th, 15th, 17th, 21st, 22nd, 31st). **Hodgson & Co.**—C. G. Milnes Library Sale (1st); Rare and Fine Art Books (7th, 8th, 9th); Books, Prints, etc. (14th, 15th, 16th, 21st, 22nd). **Knight, Frank & Rutley.**—Furniture Sales (2nd, 16th); Jewels and Plate (9th, 23rd). **Leicester Galleries.**—Claud Lovat Fraser Memorial Exhibition. Little Art Rooms.—Works by Hon. Maurice Baring (to 3rd) and Norah Wright (8th–22nd). T. McLean.—Modern British and Continental Paintings and Drawings. Macrae Gallery.—Works by Rachel Russell. **Puttick & Simpson.**—Musical Instrument Sale (1st, 15th); Furniture, Porcelain, Objets d'Art (2nd, 9th, 16th); Stamps (6th, 7th, 20th, 21st); Modern Etchings (8th); Joseph Farington Collection of Drawings, Diaries and Papers (9th); Books (14th, 15th); Pictures and Wilson Brown Collection of Baxter Prints (21st). **Robinson, Fisher & Harding.**—Decorative Furniture Sale (7th, 14th, 21st); Pictures (1st, 8th, 15th, 22nd); Old English Porcelain (16th). **Sotheby, Wilkinson & Hodge.**—Old English Silver Sale (1st); Chinese and other Porcelain, Furniture (2nd, 9th); Autographs and W. M. Knott Eayle Collection of Military Medals and Accoutrements (5th, 6th); Arms and Armour (7th); first portion of the Dr. W. Codling Collection of Engravings (7th, 8th); Books, Bindings, etc. (12th–15th, 19th–21st); Engravings, Etchings, Drawings, Paintings, ex coll. Sir F. Wedmore (13th); Old Master Drawings and Paintings (14th); Engravings (19th, 20th). Suffolk Street Galleries.—Royal Society of British Artists (to 23rd). A. Tooth.—Drawings by Cox, Wimperis, de Wint, Birket Foster, B. J. Blommers, Detaille, etc.; Etchings by Strang, Walcot, Haden, Blampied, etc. Twenty-One Gallery.—Walter Crane Exhibition. Walker's Gallery.—Works by Wynford Dewhurst, W. H. Walker, Hanslip Fletcher, Kenneth G. Hobson.

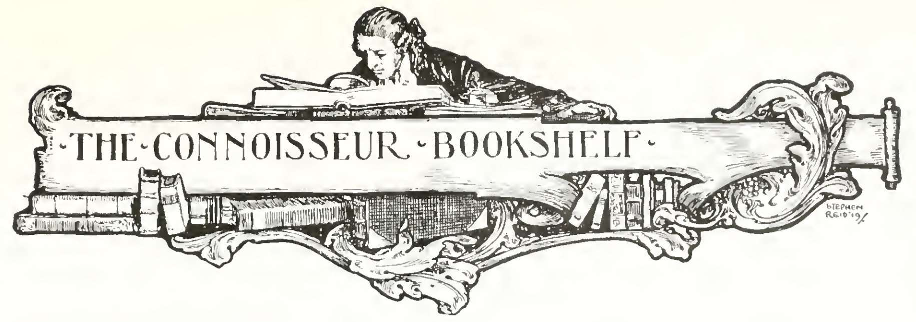
PROVINCIAL.

Bristol.—**Frost & Reed.**—Etchings by H. Dicksee; Water-colours by F. J. Widgery.



THE HUNTRESS DIANE
BY ARTHUR RACKHAM
FROM MILTON'S "COMUS"
By permission of the Publisher, William Heinemann





"Pen Drawing and Pen Draughtsmen," by Joseph Pennell. (T. Fisher Unwin. £7 7s. net)

Though no mention of the fact is made on the title-page, Mr. Pennell's *Pen Drawing and Pen Draughtsmen* is not a new work, but a fresh edition of a book of which two earlier ones have already been published. The present issue is printed on larger paper, and contains substantial additions to both letterpress and illustrations. In making the latter, advantage has been taken of the increased size of the work, and there are several plates executed on a scale which would have been altogether too large for the earlier issues. The last of these came out in 1894. It was undoubtedly the best book on modern pen-and-ink work which had been issued up to that time; and the new edition of it may be unequivocally pronounced the best of its kind in existence at the moment It forms a complete general survey of black-and-white illustration throughout Europe and America, and also gives some examples of the East as represented by Japanese art. Over four hundred reproductions, including ten photogravure plates, give examples of the typical work of the artists mentioned, and in themselves constitute an unrivalled epitome for the benefit of the student or collector. Mr. Pennell, though occasionally showing prejudice against various types of work, is, on the whole, a fair and discriminating critic. His opinions are the more valuable because they are based on a thorough technical knowledge of the subject, and are given freely and frankly, without any attempt to soften down their acridity, even when it concerns artists of the highest reputation.

Having given the book the praise it undoubtedly deserves one may confess to a sensation of disappointment that it is not better. Mr. Pennell is obviously not now so fully in touch with pen-and-ink work as he was thirty years ago, and the artists who have come forward since then are, generally speaking, either insufficiently noticed or overlooked altogether. Glancing through the English section, one finds that the only fresh discoveries that the author has made during the long interval are Professor Legros, Muirhead Bone, D. Y. Cameron, Arthur Rackham, and Robert Spence. Of these, Messrs Bone and Cameron are represented only by small sketches which, though good in themselves, give no adequate idea of their work as a whole, while the two examples of Mr. Rackham are both taken from drawings in colour, and the reproductions, owing partly to their being printed on unsuitable paper, are blurred and coarsened, and give very poor impressions of the charm and delicacy of the original works. Mr. Rackham has been unfortunate in this respect, as, generally speaking, the illustrations of the book are of high quality; but it appears a pity that some of his examples of pure pen-and-ink work were not selected, for not only would they have come more within the legitimate scope of the volume, but they would also have printed well. The artists mentioned, however, by no means represent all the fresh talent which has appeared in England during the last generation, and it would be easy to multiply their number tenfold. When, therefore, Mr. Pennell tells us that the drawings illustrated in his book will show most conclusively that, with nine exceptions, "the artists of the Continent and of



THE LOCH BUY BROOCH (SILVER) SCOTTISH EARLY SIXTEENTH CENTURY SET WITH ROCK-CRYSTAL AND PEARLS (BRITISH MUSEUM) FROM "UNIT JEWELLERY," BY R. LL. B. RATHBONE (CONSTABLE AND CO., LTD.)

America have paid more attention to, and have been more successful in, pen drawing for process reproduction than artists in England," one can only answer that the drawings in question show nothing, because they make no attempt adequately to represent the art of the last three decades in this country. What is true about England is true about other countries. America, perhaps, comes off best ; but in no instance can it be said that Mr. Pennell has kept fully abreast with the more recent progress of pen-drawing. His book still remains the most complete work on its subject, but the supplementary matter which differentiates it from the last edition is generally the least satisfactory portion of it ; while a good many of the older criticisms which have been retained, though true as regards the artistic situation in 1894, do not apply with equal force to the art of to-day. In one respect at least, however, Mr. Pennell does yeoman service, and that is in his condemnation of the post-impressionist and other freak schools of thought ; and his forceful and well-informed criticism of them should be of great service to students tempted to the easy paths of showy and meretricious success. In his criticisms of individual artists, too, the author incidentally gives many really useful and valuable hints which deserve to be read and digested by every worker in black-and-white, while as a picture-book his compilation stands almost unrivalled for the variety and quality of its illustrations.

"The Renaissance of Roman Architecture." Part I.—"Italy," by Sir Thomas Graham Jackson, Bart., R.A., etc. (Cambridge University Press. £2 2s. net)

Sir Thomas Graham Jackson continues his account of European architecture with a book devoted to *The Renaissance of Roman Architecture* in Italy. In his earlier volumes of the same series he had successively traced the course of Byzantine, Romanesque, and Gothic architecture, and in the present work he shows the quick transition from Gothic to Renaissance that occurred in Italy during the fifteenth century and the developments displayed in the latter style up to the beginning of the seventeenth century, by which time the movement had come to its legitimate conclusion, and was subsiding into the tasteless extravagances which marked the rise of *Barocco* architecture. The book, while thoroughly complete in itself, also forms a link, and a by no means unimportant one, in the great series by Sir Thomas devoted to the history of European architecture. This, when complete, will form a monumental work of the greatest value to the student, while its component parts each constitute reliable and authoritative text-books on the subject and period on which they treat. Sir Thomas, besides being an architectural expert, has the advantage of being a clear and interesting writer who fully appreciates the value of illustrations in elucidating and amplifying the particulars given in the text. His present volume contains about seventy-five. Some of these are reproduced in colour, and many of them are from drawings by the artist himself, whose work in this *métier* is always a model of its kind, affording full insight into salient architectural details, crisp in its handling, and picturesque in its outlook. The beginning of his present volume deals with that highly interesting period, when the new learning—or, rather, the revival of ancient learning, which had already introduced startlingly fresh ideals in literature and art—began to invade architecture. In Italy its triumph was rapid and complete. The great work that marked the beginning of the Renaissance epoch in architecture was the giant cupola at the Duomo, Florence—a Renaissance structure completing what was originally designed as a Gothic building, and so large that its span has only been surpassed by that of the dome of St. Peter's, which is wider by a mere couple of feet. The Duomo cupola was designed by Brunelleschi, and the last stone of its lantern was not put into place until 1461, fifteen years after his death. The first period of Renaissance architecture gave rise to its most original work, for the builders, though using what survived of the ancient classical buildings as their models, made no attempt to follow their prototypes too closely in either their proportions or their details. The publication of a manuscript by Vitruvius which tabulated all the traditional orders and proportions in use in Roman architecture, gradually put an end to this freedom. The manuscript was discovered as early as 1414, but its principles did not become disseminated among architects for several generations, and thus such buildings as the Riccardi and Strozzi Palaces at Florence, and other contemporary and later works, were classical in feeling without slavishly adhering to the lines of the old models. During the fifteenth century Gothic tradition continued to influence architects, but with the sixteenth there came the full adoption of classical rules, which perhaps reached its highest pitch in the work of Palladio, who even tried to design ordinary dwelling-houses on lines borrowed from Greek or Roman temples. Sir Thomas traces the developments of the period in a full and interesting manner, giving descriptions of all the more important buildings by the greater architects. His comments are always well informed and instructive, and, while no iconoclast, he submits even the most famous edifices to a keen, impartial, and carefully summed-up criticism, so that their faults as well as their merits are made apparent to the reader. His book is thus not only a good history of Italian architecture of the fifteenth and sixteenth centuries, but also forms a valuable exposition of the æsthetic principles which should guide the architecture of all styles and periods.

"The Spanish Royal Tapestries," by Albert F. Calvert. (The Spanish Series. John Lane. 15s. net)

The past greatness of Spain is perhaps best shown in the wonderful series of treasures of Renaissance and seventeenth-century art collected in its royal palaces. Of these treasures none are more interesting than the tapestries, which include a few beautiful pieces of Gothic work and the finest collection of Renaissance examples that can be found in Europe. Until recent years this superb accumulation, neglected and uncatalogued, was comparatively unknown, and it was not until 1903, when Count Valencia de Don Juan issued his finely illustrated account of the choicer specimens in the collection, that most connoisseurs became aware of its existence. Mr. Calvert has followed on very similar lines to his distinguished predecessor, contenting himself, however, with producing a work of much smaller dimensions. Its chief attraction lies in the 277 plates it contains, which, though

not large, give a very good idea of the more important tapestries in the royal collection. These are prefaced by a well-written introduction giving a brief account of the history of tapestry weaving, and showing how the collection was formed; while the notes on some of the pieces illustrated, without being lengthy, give satisfactory summaries of their histories and all essential particulars regarding their style and workmanship. The Gothic pieces in the collection, which comprise at least three important series of panels, are all of Flemish workmanship, and came to Spain with the Burgundian inheritance of its kings. The transition period between Gothic and Renaissance is illustrated not only with numerous religious pieces, some of which were woven for the Emperor Charles V., but also with a superb series of twelve tapestries designed by Jan Cornelius Vermeijen to illustrate the conquest of Tunis by the Emperor. The Renaissance tapestries commence with a set woven from Raphael's celebrated cartoons for the Acts of the Apostles, an early reproduction of the set in the Sistine Chapel, and include many other celebrated works. Unfortunately, Mr. Calvert has by no means provided notes for all the subjects illustrated. Thus nearly all the works produced in Spain, including the famous examples after Goya, are introduced without any explanatory letterpress, an omission which greatly impairs the utility of what would have been a highly valuable work of reference, had it been continued throughout with the same detail which is exemplified in its commencement.



GOLD BETROTHAL RINGS, JEWISH, SIXTEENTH OR SEVENTEENTH CENTURY (BRITISH MUSEUM) FROM "UNIT JEWELLERY," BY R. LL. B. RATHBONE (CONSTABLE AND CO., LTD.)

"The Child in Art and Nature," by Adolphe Armand Braun. (B. T. Batsford, Ltd. 16s. net)

Perhaps it would have given a better idea of the contents of Mr. Braun's book had he inserted the adjective "young" before his title, for the children portrayed are generally of tender years, scarcely any of them approaching their teens. Within this limitation Mr. Braun has given a fairly wide representation of child-life as illustrated in art and exemplified in nature. The majority of the figures selected are from undraped models, shown in a great variety of attitudes, and generally admirably chosen. The initial section is devoted to "The Child in Art," which is largely illustrated from examples by masters of the Italian and French schools of painting and sculpture. The Dutch and German schools are almost entirely ignored, but those of Flanders, Spain, and England receive a fair measure of representation. Among English pictures illustrated is Sir Thomas Lawrence's *Nature* (the Calmady children), the identity of which is, however, disguised by the title being omitted and the authorship of the painting given to Sir Joshua Reynolds. Another section is devoted to "The Child in Religious Art," and a third to "Cupids and Cherubs," as depicted by the older masters. Modern artists are chiefly represented by black-and-white work, while children in nature are illustrated by an especially fine collection of photographs, which in the artistry of the grouping and posing of their subjects, vie with some of the best examples of pictorial art. For the benefit of the student, some useful anatomical diagrams are inserted, but the book, though a valuable work of reference to artists, should appeal to everyone who is interested in the grace and beauty of early childhood.

"Unit Jewellery: a Handbook in Six Parts," by R. Ll. B. Rathbone. (Constable & Co. Each Part 3s. 6d. net)

Mr. Rathbone's series of handbooks on *Unit Jewellery* may be recommended as forming an ideal guide to the amateur workman for making beautiful yet inexpensive trinkets in an easy and logical manner. The author's system is based on the unit. Instead of at once setting his pupils the task of imitating more or less complicated pieces, he shows how the most ornate forms can be built up from the multiplication and combination of elementary forms which can be made with great facility even by an inexperienced workman. Thus, if very small fragments of silver are melted separately in a blowpipe flame, "each one of them will assume the form of an almost perfectly spherical grain of its own accord." Such a

grain constitutes one of the forms of unit. By combining together a number of equal-sized grains in different arrangements, a wide range of simple yet effective patterns can be obtained, and by varying the sizes of the different grains this range can be extended almost indefinitely. The small grain, however, is only a single unit of design, and Mr. Rathbone shows how other units, such as larger grains, rings, twists, loops, etc., can be produced with equal facility, and how highly elaborate patterns can be built up out of combinations of these simple forms. The amateur might well be content with working within the limits thus suggested, but the writer, in the later parts, proceeds to illustrate some of the most beautiful and famous examples of antique jewellery, and show how even these apparent miracles of artistic craftsmanship can be successfully duplicated. The handbook is noteworthy not only for the originality and feasibility of the scheme which it suggests, but also for the thorough and explicit manner in which every process of the jeweller's craft is explained. A full glossary of terms is given, all the tools used are illustrated and their special purposes expounded, and the materials to be used described; while there are numerous useful comparative tables, and the illustrations are well chosen and of high quality.

"Comus," illustrated by Arthur Rackham. (William Heinemann. 25s. net)

Mr. Rackham is an artist inspired by Gothic ideals, whereas Milton is the most classic of English poets, so that at first sight it would appear that the former had little chance of successfully interpreting the latter, a feat hitherto not performed by any English artist. The poem of *Comus*, however, offers a better field for poet and painter meeting on common ground than any other of Milton's works. Its scene is laid in England, and though its classical allusions are numerous, its supernatural characters are largely drawn from native folk-lore and mythology. In these, Mr. Rackham is thoroughly at home. His goblins, hags, and "swart faery of the mine" may not be the same as Milton imagined them, but they suggest with wonderful vividness the glamour, eerieness, and grotesqueness so characteristic of old English legends of the supernatural. Nor has the artist failed when he has ventured to interpret the poet's classical allusions. Though his renderings of the feminine form are not distinguished by the austere beauty of Grecian art, they yet reveal a certain affinity to it, leavening the classical ideal with homelier but not less fascinating English grace and beauty. In his drawings of *Diana* and *Daphne* he has gone back, indeed, not the whole way to classical art, but as far as its offspring, the Renaissance, producing two water-colours which in their refinement, reserve, and decorative feeling suggest affinity to the fifteenth-century Florentine school. The three nymphs represented guarding the golden tree of Hesperus are more distinctively English in their appearance, and stand backed by a typical English landscape. For such anachronism Mr. Rackham has, however, the excuse that, the scene of Comus being laid in this country, and the *dramatis personæ* belonging to its soil, even its allusions to foreign climes should be interpreted in an English spirit. In his drawings of purely native scenes, whether of natural characters or landscapes, or of the witching realms of faery, Mr. Rackham is thoroughly at home, dainty, delicate, awesome, and frightful all in turns, and impressing on every theme the stamp of his own rare individuality. The book is a beautiful edition of a famous work, now so little read that few people can identify the numerous familiar quotations that emanate from it. Let us hope that Mr. Rackham's graceful art will induce a new generation of readers to turn their attention to this fine classic.

"Figurative Terra-cotta Revetments in Etruria and Latium in the Sixth and Fifth Centuries B.C.," by E. Douglas Van Buren. (John Murray. 16s. net)

At the period when, according to the old legends, "Lars Porsena of Clusium" summoned his array to redress the wrongs of the "great house of Tarquin," Rome was a parvenu among Italian cities. Etruria and Latium contained many communities that were old before Rome was founded, and had attained a higher degree of civilisation and greater proficiency in the arts than she had. The expulsion of the Tarquins is supposed to have taken place at the beginning of the sixth century B.C., and their final overthrow at the battle of Lake Regillus about a hundred years later, so that the Etrurian and Latin antiquities which Mrs. Van Buren describes with such exemplary care, belong to this romantic period and the years immediately following it. She has wisely limited her investigations to works of art executed in a single medium, and in a single form of that medium—that is, to figurative terra-cotta revetments, or, in other words, the terra-cotta decorations, representing figures, executed for the upper portions of the exteriors of buildings. These are classified under the headings of Antifixæ, or the moulded ornaments placed on the summits of cornices or eaves; Akroteria, or the pedestals for statues or other ornaments placed on the apex or angles of a pediment; and Friezes. Even though thus limited in its scope, the author's task has been far from easy, for the works she describes, though originally found in two adjacent Roman provinces, are now scattered far and wide in various museums in Europe and America. Despite this difficulty, Mrs. Van Buren has succeeded in compiling a practically complete illustrated *catalogue raisonné* of them, giving a full account of what is known concerning each piece. The examples are grouped in a systematic manner that makes for easy reference and comparison, and each section of the work is prefaced by an interesting introduction. It is valuable as summarising in an intelligent and concise manner the existing knowledge concerning an important phase of pre-Roman art, and incidentally throwing a vivid light on early Italian civilisation.

"The Art of Illustration," by Edmund J. Sullivan. (Universal Art Series. Chapman & Hall. 25s. net)

Mr. E. J. Sullivan is an accomplished artist, and thoroughly understands the cardinal principles underlying the practice of illustration, so that his exposition of the subject makes a dual appeal to the student. He clearly shows both what may be done in illustrative art, and the best way of doing it. His book should prove a valuable corrective to many of the narrow and eccentric theories current in advanced circles of to-day, for though the writer condemns little, and is willing to point out the



"NATURE BLOWING BUBBLES FOR HER CHILDREN" (1821), BY WILLIAM HILTON, R.A. (1786–1839)
(TATE GALLERY) FROM "THE CHILD IN ART AND NATURE," BY A. A. BRAUN (B. T. BATSFORD, LTD.)

truths underlying many of the theories he cannot wholly accept, yet he so lucidly expounds what are the legitimate bounds of art as to leave the student little excuse either to attempt to go beyond them or seek to circumscribe their limits. The book, in spite of the complexity of its subject, makes easy reading ; and whether Mr. Sullivan deals with "Pictorial Art," "Symbolism," "Style," the "Emotional Quality of Vision," or any of the other themes which afford subject headings to its thirty-seven chapters, he is always simple and unambiguous, interspersing his explanations of the theories of art with hints as to their practical application, and giving valuable advice concerning materials and their use. When dealing with the latter theme, he draws not only on his own experiences, but also those of other well-known artists, and devotes special chapters to the methods of Phil May, Beardsley, Sandys, Houghton, Blake, Millais, and other great illustrators. Perhaps the most valuable lesson to be gained from a consideration of the means employed by different artists to gain their effects, is that there is no set method equally applicable to every individual, but that each man will employ ways of his own to attain an acquired end—ways often so completely disguised that the spectator who sees the finished work will think that it was accomplished by an altogether different method to that actually employed. A classic instance is afforded by Phil May's drawings. These were executed in so few strokes, set down with such apparent ease and fluency, that they were often cited as triumphs of spontaneity. Yet, as Mr. Sullivan informs us, May's method in his early days was most elaborate. He made a highly finished study of every figure he intended to introduce, and then re-drew it, carefully eliminating all the lines that he thought were non-essential, so as to do away with all appearance of labour. Another instance of successful concealment of method is unconsciously furnished by Mr. Sullivan. He cites Northcote's illustrations of his fables, or rather a re-issue of them after his death, to illustrate some fables by Miss Corner as a proof of the close collaboration of the artist with his engravers, and wonders how the designs were originally made on the wood. Northcote, however, never drew them on the wood at all. His method was to take backgrounds from old prints, cut out spaces and paste in figures from other prints, so as to form a composition according to his judgment, and the engravers did the rest. How successful these larcenous compositions were is shown by Mr. Sullivan's criticism. Another minor point on which one can afford the author information is the identity of the model for the figure of Britannia on the English coins. It was Frances Teresa Stuart, Duchess of Richmond, one of the most famous of Charles II.'s favourites. The illustrations to the book, though numerous, are not altogether apposite, and are selected from the work of too few artists to give the reader an idea of the full range of black-and-white illustration.

"Silver, Pewter, Sheffield Plate," by Fred W. Burgess. (The Home Connoisseur Series. George Routledge and Sons, Ltd. 12s. 6d. net)

Mr. Burgess's work is of less interest to the collector than to the student. About half of it is occupied with an account of the early history of plate, and much of the remainder is concerned with pieces which are either in public collections or which are too rare or valuable to be secured by anyone who is not possessed of an exceedingly deep purse. The chapters on Pewter and Sheffield Plate, while containing a good deal of interesting matter, are too short, slightly treated, and insufficiently accurate to afford much practical information to a young collector; and the reader must be content to take the book as a whole, merely as pleasantly written gossip on plate, belonging either to early periods or possessed of special features to make it rare and valuable. The illustrations are both numerous and good. Largely taken from museum pieces, they yet include a fair number of examples of work of comparatively moderate value. The chart of London date letters which is given would be far more useful if it was more comprehensive in its scope, instead of merely covering the period from 1638–9 to 1715–16. Silver worthy of the collector's attention was produced for quite a century after the latter date, while the year 1638–9, where the table commences, possesses no special significance in the history of the craft. With regard to provincial marks, the author is incorrect in stating that "date letters were used in Dublin from 1721," for they were introduced as early as 1638, while the list of assay offices given is very incomplete.

"Benedetto and Santi Buglioni," by Allan Marquand. (Humphrey Milford. 42s. net)

Until a comparatively short time ago the determination of the individual authorship of the works produced by different members of the della Robbia family, their followers and contemporaries working in the same style, appeared to be a hopeless enigma, which could be only partially solved by the evidence afforded by the style and technique of each piece. Thanks, however, to the labours of Mr. Marquand, Mr. Mather, and other explorers in the same field, it is now possible to allocate with a great degree of certainty the origin of nearly all the genuine examples executed in the della Robbia manner. Mr. Marquand's latest labours have been devoted to the identification of the works of Benedetto and Santi Buglioni. The former is stated by Vasari to have "received from his wife, one of the family of Andrea della Robbia, the secret of glazing or vitrifying terra cotta," but on this point the author can only throw a negative light. The name and ancestry of the lady, which he gives us, does not show connection with any member of the della Robbia family, and therefore Vasari's story, if not wholly discredited, must at least be regarded with grave suspicion. Benedetto, though following della Robbia methods, does not appear to have been a pupil of any of the family, and Mr. Marquand, from the evidence of his style, sets him down as a student of Antonio Rossellino. Santi Buglioni was no relation to Benedetto, though he adopted the latter's surname. His mother was a near relation of Benedetto's wife, and he became his ward and pupil. Santi died in 1576, having outlived his master by forty-seven years. Benedetto, though not a sculptor of the highest rank, possessed considerable ability, and his work, if generally somewhat wanting in refinement and grace, now and then rises above its normal level, and includes a few examples of great merit and beauty. Santi's art hardly differentiates itself from that of his master. They worked together during the latter's lifetime, and he closely followed their joint style in his productions after Benedetto's death. About a dozen of Benedetto's, executed between 1484 and 1517, a period which practically covers his whole working career, are authenticated by documents, and with the aid of these Mr. Marquand has compiled a catalogue of 210 works, arranged in chronological order, which from the evidences of their style and other circumstances may be accorded to the two artists. The work is done with exemplary thoroughness. All the documents concerning them are printed in full; their descriptions and, in a majority of instances, illustrations of them, are given, with all other useful information that can be obtained. The book forms a complete record of everything that is known concerning the two sculptors and their works, and can be ignored by no student or collector of examples of the della Robbia school.

BOOKS FOR CHILDREN:—

"My Dolly's Home," by Doris Davey, after Helen Waite. (Simpkin, Marshall, Hamilton, Kent & Co., Ltd. 10s. 6d. net)

Few, if any, children's coloured picture-books are likely to prove more popular with the young folks this season than *My Dolly's Home*, by Miss Doris Davey, after Miss Helen Waite. The charm of the volume lies in the fact that it combines the attractions of a doll's house with those of the ordinary picture-book. It depicts with considerable detail all the contents of a well-equipped mansion, provided with garage and stable and surrounded by handsome pleasure grounds. By an ingenious arrangement, the rooms, wardrobes, and cupboards of this house are fitted with practicable doors, which, when opened, reveal all kinds of interesting objects, and the discovery of these cannot fail to be a source of delight to the juvenile reader. The inhabitants of this delightful house are printed on loose sheets of thick paper, so that their figures can be easily cut out and made to walk through the doors and go through any number of thrilling adventures.

"Joe Strong, the Boy Wizard," by Vance Barnum, 3s. 6d. net; "Seven Peas in the Pod," by Margery Bailey, illustrated by Alice Bolam Preston, 6s. net; "Favourite French Fairy Tales," retold by Barbara Douglas, 7s. 6d. net. (George G. Harrap & Co., Ltd.)

In *Joe Strong*, Mr. Vance Barnum provides a new type of hero who should be especially dear to all boy readers. Frank, brave, and honest, a series of misadventures brings him under the suspicion of having committed arson and theft. He leaves his home with this cloud hanging over him, and seeks his fortune as a professional conjurer. How success attended his efforts and the cloud of suspicion is lifted is told in a highly interesting manner, but what will probably make the chief attraction of the book is that the *modus operandi*



ST. BERNARDINO PREACHING
BY VECCHIETTA
ULYSSES AND CIRCE
BY JACOPO DEL SELLAIO
In the Roscoe Collection, Liverpool

The Connoisseur

of all the principal conjuring tricks described is elaborately explained, so that the reader will be able to essay them himself. The book is well mounted and illustrated.

The *Seven Peas in the Pod* consists of seven pretty fairy stories—one for every day in the week—told by Miss Bailey in a simple manner, with considerable literary charm. Though following on the orthodox, traditional style, the tales themselves are new, and full of fresh incidents which should make them permanent favourites with young readers. The stories are interspersed with fresh and pretty ballads, set to lively airs, highly suitable for young voices. The illustrations, both in colour and black-and-white, by Miss Alice Bolam Preston, show good draughtsmanship, combined with decorative feeling and quaint fancy, making them an effective embellishment to an attractively mounted volume.

Favourite French Fairy Tales includes many old friends, which, though first introduced to the polite public in the French versions of Charles Perrault, Madame Leprince de Beaumont, and Madame d'Aulnoy, really owe their origin to folk-lore and legends originating in prehistoric times. Miss Douglas furnishes clear and convincing versions of eleven of the most popular of them, including *Cinderella, Little Red-Riding-Hood, Beauty and the Beast*, and *Puss in Boots*, and accompanied, as they are, by a number of quaint and pretty illustrations in colour from the brush of Mr. R. Cramer, they should prove a source of delight to the younger children just coming to the age when they can enjoy fairy tales, and the pantomimes based on them which they will visit during the Christmas season.

"Lancashire," painted by Albert Woods, described by F. A. Bruton. (Adam & Charles Black. 20s. net)

Lancashire is unique among English counties inasmuch as all the characteristic natural and artificial features of the country are epitomised in it. The possession of Coniston Water and three-quarters of Windermere endows it with two of the largest and most beautiful of English lakes; while Coniston Old Man and numerous fells of lesser height afford it typical specimens of mountain scenery. Its long sea coast, dotted over with watering-places, and broken by broad-mouthed estuaries containing great and small seaports, give a vivid idea of the country's maritime splendour. Architecture is represented by abbeys such as Furness, old castles and halls, and an array of modern buildings such as are to be found nowhere else in the provinces; while mines, docks, manufactures, canals, and railways make the southern portion of the county perhaps the busiest area in Christendom. Mr. Bruton does justice to many of these features in his book, though, unlike most writers on Lancashire, he hardly touches on its present-day industrialism or great modern cities, but nearly wholly confines himself to its physical features, its older buildings and ruins, and its ancient history. As these facets of the County Palatine have been comparatively little treated upon, and are presented in a highly interesting manner, the book should be popular with Lancastrian readers. In his pictures, Mr. Woods shows bright and often attractive colour, but the views he usually takes are hardly typical, and when depicting scenes in some of the great industrial cities, he does not take the smoke-laden atmosphere sufficiently into account.

"Pots and Pans, or Studies in Still-life Painting," by Arthur Edwin Bye. (Humphrey Milford. 25s. net)

Pots and Pans is not strictly concerned with the culinary utensils coming under these headings, but deals with all forms of still-life painting and their artists, a phase of artistic activity which, as the author points out, has hitherto received no specialised recognition. Mr Bye may be congratulated on having discovered a new theme for critical research, and also on having given an interesting and informative survey of it. It is hardly expected that it should be complete, but at least the writer has given an intelligent summary of the work of the leading exponents of still-life in the continental, American, and Japanese schools of painting. Much of his volume is naturally devoted to Dutch work, for in Holland pure still-life painting may be said both to have had its origin and attained its highest developments; and the work of De Heem, Kalf, and Van Beijeren—or Beyeren, as Mr. Bye prefers to call him—has, in its own particular sphere, never been surpassed. Besides these and other painters who painted still-life without the introduction of any extraneous interest, there were numerous artists who introduced finely rendered objects of still-life in their genre subjects. Netherlandish art also exercised a considerable influence on that of Spain, and Velazquez and various of his contemporaries introduced a wealth of beautifully painted objects into some of their pictures. Spanish artists, too, excelled in producing Vanitas pictures, in which the gauds of the worlds and the emblems of learning and power are introduced in close proximity to a skeleton or skull symbolical of death, to convey the lesson that all is vanity. In France, Chardin was the greatest early exemplar of still-life painting, and Courbet, Manet, Monet, Fantin, Vollon, and others, have produced some remarkable examples in later times. America has also produced several artists of distinction in this *métier*. Mr. Bye has apparently not discovered any English still-life paintings worth description, and it is a fact that most of the best of them have been produced by living artists, and therefore are outside the scope of his book; yet room might have been found for a brief mention of the flowers, fruit, and birds'-nests of William Hunt and his followers of the mid-Victorian period. Misguided, as they were, in their artistic feeling, they at least showed that there was a popular taste for some forms of still-life in this country. Mr. Bye, like many American writers, is not altogether at home in European history. He considerably overrates French influence on painting anterior to the nineteenth century. Before then, Italy was regarded as the great source of inspiration, and formed the Mecca to which painters belonging to all European countries directed their steps. Flanders did not attain its independence at the same time as Holland, and the influence of Louis XIV. had reached its culminating point some years before the death of William III.

"Antiques," edited by Alice Van Leer Carrick. (683, Atlantic Avenue, Boston, Mass. $4 per year; single copies, 50 cents)

It very seldom happens that one has the chance of welcoming a recruit to the ranks of those periodicals which, following the lead of The Connoisseur, aim at supplying accurate information for collectors in an

attractive form *Antiques* the newest enterprise in this class of journalism hails from Boston, Mass, the first issue having made its appearance in October last Amply defining itself as " A Magazine for Collectors and Others who find interest in Times Past and in the Articles of Daily Use and Adornment which their Forefathers Devised," *Antiques* has been set a catholic programme which should recommend it to many. Without even attempting to appeal to wealthy connoisseurs, it proposes to interest " that increasingly large section of the general public which finds pleasure and satisfaction in maintaining contact with the past "

"A Book of Drawings," by H. M. Bateman, with an Introduction by G. K. Chesterton, 10s. 6d. net; "More Morrow," drawings by Geo. Morrow, 6s. net; and "Humours of the Streets," by G. L. Stampa, with an Introduction by W. Pett Ridge, 6s. net. (Methuen and Co., Ltd.)

STERNE tells us that "every time a man smiles, much more when he laughs, it adds something to his fragment of life." If this saying is true, books like this trio just issued by Messrs Methuen should be more productive of longevity to their readers than the prescriptions of any physician, for from start to finish they are brimful of laughter Each book contains what the artist regards as his best productions, and the selection is generally felicitous, for though the reader may regret the omission of some old favourite, which he first enjoyed in the pages of *Punch* or other kindred publication, he will find it hard to suggest what should have been eliminated to have made place for it. Artistically, the books are of a high order, for Messrs. Bateman, Morrow, and Stampa are capable and accomplished draughtsmen as well as humorists, and their black-and-white work is well worth studying on account of its technical merit, altogether apart from the jokes which it enshrines, and it is most interesting to compare the way in which the three men, each aiming at closely similar ends, attain their goals in styles which show little affinity to one another. Mr Bateman generally tells his stories in series of small drawings, which so fully convey the artist's meaning that they need no letterpress to aid in their interpretation He introduces a strong element of exaggeration to heighten the ludicrous effect of his conceptions, and this, perhaps, rather tends to conceal the high quality of the draughtsmanship in which they are embodied Few, if any, contemporary artists can invest a thumb-nail sketch with greater significance. From a few deft, though apparently casual strokes, he can evolve a spirited and well-characterised figure, set down with an explicitness that needs no further details to amplify the expression of all the salient facts, and his types, whether of soldier or sailor, clerk or British workman, are all correct of their kind Above all things, Mr Bateman is a humorist a satirist too though always in good taste and good temper

Mr Morrow's work is less exaggerated in style than Mr. Bateman's, but his humour is even more whimsical. With delightful seriousness he pokes fun at the past as well as at the present, and introduces us to mediæval magicians and numerous famous historical personages in situations so absurdly paradoxical that one is compelled to laughter. It is difficult to say whether Mr Morrow is happiest in his renderings of to-day or those of the past ages. The drawing of the inconsiderate flapper who waylays King John for his autograph on his return from signing the Magna Charta at Runnymede, may incline one to give one's suffrages for the latter; but, then, the picture of the havoc caused in the street traffic by an inquisitive foreigner interrupting a policeman when on point duty in a crowded thoroughfare, shows that the artist can be equally funny when depicting the twentieth century. It is enough to say that both classes of work are among the best of their kind, and are equally effectual in their mirth-provoking proclivities.

Compared with the other two artists, Mr. Stampa may be classified as a realist. The element of caricature in his work hardly goes beyond the noting of extreme types. His humour is founded on a shrewd psychological observation, and his drawings form a portrait gallery of the community at large, the personality of each unit depicted standing out as clearly and distinctly as that of a character in a novel by Dickens. Mr. Stampa's realistic method demands a close and incisive study of nature, and his drawings are really highly finished pen-and-ink pictures giving, incidentally, effects of atmosphere, sunlight, and artificial lighting with convincing fidelity to nature, and recalling in this quality the work of Charles Keene. Their humour is partly literary, inasmuch as it generally needs the legend beneath the drawing to enable the reader fully to comprehend it; but it is not the less effective on this account. All three books should prove highly welcome Christmas gifts, and wherever they go they will prove a potent factor in adding to the season's jollity.

Some Parisian Publications: "Le Caravage," par Gabriel Rouchès, 10 frs.; "Rembrandt," par A.-C. Coppier, 5 frs.; "Goya," par Jean Tild, 10 frs.; "William Morris," par G. Vidalenc, 5 frs.; "Degas," par Henri Hertz, 10 frs. net (Librairie Félix Alcan). "Lautrec," par Gustave Coquiot, 15 frs.; "Essai sur L'Art Decoratif Français Moderne," par Gabriel Mourey, 4ème édition, 15 frs. (Librairie Ollendorf

IT must remain a matter for regret, to those bibliophiles whose purses are too shallow to meet a constantly recurrent bookbinding bill, that the need for a more durable covering than the flimsy paper-wrappers which clothe so many continental publications, should still be ignored by numerous French *librairies*. To attain its full value as a work of reference, a book requires a stout case which will keep its leaves together and protect them from injury. Art biographies of such calibre as those issued under the direction of M Pierre Marcel from the Librairie Félix Alcan, for instance, deserve a better fate than the rapid disintegration which a handling of them seems to forebode. Among the latest additions to the "Art et Esthetique" series alluded to is a volume on *Le Caravage*, wherein Dr. Gabriel Rouchès traces the history of the artist's life, and the development of his style, with scholarly ease Unfortunately, the illustrations are very unequal in quality, and mostly fail to do justice to their originals. A like complaint must be urged in part against the plates to M. Andre Charles Coppier's *Rembrandt* another addition to the already cyclopean mass of literature written round

and about the master- -in which a great mass of information and comment is compressed into a couple of hundred pages. On somewhat similar lines is compiled M. Jean Tild's life of *Goya*, which covers the artist's paintings, designs for tapestries, and works with the etching-point. M. G. Vidalenc's *William Morris* and M. Henri Hertz's *Degas* come off better in the matter of illustrations than the *Rembrandt*, the blocks being generally clear, and the subjects well selected. Both biographies are written with conviction, and with a literary facility which adds to the attraction of the themes. The Librairie Ollendorf sends out an intriguing life of *Lautrec* (some specimens of whose work, by the way, are now being exhibited by the National Portrait Society) from the pen of M. Gustave Coquiot, who gives a useful *Essai de Catalogue* of paintings and lithographs; and a re-issue of M. Gabriel Mourey's *Essai sur L'Art Decoratif Français Moderne*, which follows the progress of the subject from the Great Exhibition of 1851 to the craft-products of the present day. Both books are well illustrated.

"The Bookplate Annual for 1921," edited by Alfred Fowler (Kansas City)

Despite the general slightness of its reading matter, the *Bookplate Annual*, well printed and tastefully mounted should secure a niche on the shelves of all American collectors of *Ex-Libris*. Mr. Haldane Macfall has the place of honour with a paper on Mr. Brangwyn's bookplates, two or three of the illustrations of which originally appeared—one thinks — in the London *Bookplate Magazine* some few months back. An interesting feature is an anonymous article on the presumed earliest American bookplate: that of "Steven Day (? Stephen Daye, the printer), January 11, 1642." Lists of exhibitors at the sixth annual display of the American Bookplate Society, and of the members and rules of the latter body, are given.

A New Book about Pewter

That large section of readers which welcomed the authoritative articles contributed to The Connoisseur by Mr. Howard Herschel Cotterell, F.R.Hist.S., etc., will be interested to learn that a new and up-to-date book from the same author's pen is now in preparation. Entitled *Old Pewter, Its Makers and Marks: A Guide for Collectors, Connoisseurs and Antiquaries*, this work will consist of two demy quarto volumes, profusely illustrated, which will be issued by Messrs. B. T. Batsford, Ltd. (94, High Holborn), at £5 5s. net, the price to be increased after publication. In addition to many other valuable features, there will be lists of unknown marks, and of 5,000 or 6,000 pewterers, with reproductions of their touches; as well as complete facsimile reproductions of the touch-plates at Pewterers' Hall and at Edinburgh. It will be a book indispensable to everyone interested in the history of the craft.

Re The Modern Woodcut

Sir, I have not the time, nor have you the space, to give to the very interesting point your reviewer of my article in the *Print-Collector's Quarterly* raises in the October Connoisseur. Every positive statement, in artistic matters particularly, seems to require a qualification, and every qualification another. But I think I knew what your reviewer had in mind when he dismissed my "criterion" so "bluntly." He would put the *Engraver* in relation to the "original" where the artist stands in relation to Nature. I agree that such a relationship is possible; but my point is that the reproductive wood-engravers, or, for that matter, the metal-engravers, were far too *accurate*, if not in fact, at least in intention, to be ranked with creative artists. If the relevance of a comparison with literature be admitted, which I do not, I should say that not one of these engravers was anything like as *inaccurate* as Fitzgerald was in relation to Omar: that is why Fitzgerald was a poet and not a mere translator. His translation was so independent as to constitute a fresh creation. The question is difficult and complicated, but I think your reviewer simply begs it, in putting up his own "criterion." "The points which are essential," he says, "are the suitability or otherwise of the design for wood-engraving and the technical ability displayed in the engraving." Well, but what constitutes "the suitability or otherwise of the design for wood-engraving"?—Herbert Furst.

[Everyone is entitled to his own opinion. We do not agree with Mr. Furst's, but give it for the benefit of our readers.—Editor.]

"The Homes of the Past"

Sir,—The reviewer of my book, *Homes of the Past*, in the October number of my favourite magazine, has perhaps been a little hasty in correcting the errors which he attributes to me. The fact that some sixteenth-century houses have moats does not affect my statement that it had ceased to be the rule. He ignores, while quoting, my use of the adjective "regular." "Surely" I must be wrong, he says, when I include "vegetables" in the twelfth-century dietary. But are not leeks, for example, vegetables? And "surely" I must again be wrong in placing "a glass-doored cupboard for the display of china" in a seventeenth-century house. Unless your reviewer draws some fine distinction between glass doors and glazed doors, I can but ask, "Why?" I will not take up your space in arguing whether the clock I have called a "grandmother" is or is not "long-case," as I never so described it. As to the dates of the cupboard and the stool, which are both in the South Kensington Museum, I have not the official catalogue by me, and, if it bears out your reviewer's objections, I will accept its decisions, so far as he is concerned. With regard to the illustrations, it is no use disputing about taste. I like the drawings myself, but this has nothing to do with the matter. But on one point of taste I may say a word. When the reviewer remarks that I advocate the preservation of an Early Victorian house, I think he ought to quote the context where I say that such preservation would be "on the same principle which has kept for our edification the instruments of torture in the Tower."—W. H. Helm.

The Critic's Reply

Sir,—Mr. Helm charges me with not having read the contexts which qualify his statements. For example, that moats were not dug as a *regular* part of the preparation of a new homestead after the fifteenth century. I possess a large book by Outram Tristram, called *Moated Houses*,

and if Mr Helm will consult this book he will discover that nearly every example there illustrated is later than the fifteenth century. Surely if an entire book can be made of the examples, which he says do not exist, there must be something wrong with his statement. On page 58 of his book, if, in speaking of vegetables, he meant only leeks, surely it would have been as well to have said so. The term is one which is used, at the present day, to cover a diet of potatoes and green vegetables. If ninety per cent. of the items included in the term at present were not known, Mr Helm's statement is one which must be classed as inaccurate, by reason of being incomplete. I am not splitting hairs and making fine distinctions between glass doors and glazed doors. By a "glass door cupboard" I mean a door framed up with, or without, sash barring, but with panes of glass in it, and I maintain that you do not find such a piece in the seventeenth century houses. It is exceedingly rare in the early eighteenth century even. There are many reasons why this piece was unknown, which space forbids me to refer to now. A grandmother clock is a long-case clock. The term is never used for a clock standing on a bracket. If Mr. Helm will use commonly accepted terms in a novel way, he must not grumble if people object to them. With regard to the oak livery cupboard facing page 58, and the oak stool facing page 78: surely Mr Helm, with his knowledge, does not require to seek the official catalogue of the Victoria and Albert Museum to instruct him as to dates! He has his illustrations in front of him. With regard to the pen-and-ink illustrations: my point was that the reader likes to see, as nearly as possible, a facsimile reproduction of the original, with all its faults and imperfections. A drawing cannot render these accurately. If photography had been unknown, or if the pieces no longer existed, and were being reproduced from memory or other data, I could understand the drawings, but should regret the reasons which caused them to replace photography.

I am not disputing Mr. Helm's context with regard to the preservation of the Early Victorian house. I am quite well aware that he would preserve this on the principle of having an architectural Chamber of Horrors, but Mr Helm ignores my point. You can preserve anything you like, which is movable, if you have space to house it; but a house is an immovable thing, which, as I said, occupies ground, and houses are, as a rule, built on the best sites. To say that a Victorian builder, having chosen the most eligible site in a locality, is to have that site preserved to him and his ugly house for evermore, because he happened to be the first in the field, is merely ridiculous. Carried to its logical extreme, we would awake one day to find the whole of England dotted with monstrosities, preserved under Mr. Helm's scheme.—HERBERT CESCINSKY.

Calendars and Christmas Cards. (The Medici Society)

THE Christmas Cards and Calendars of the Medici Society are always souvenirs of permanent value, being exclusively confined to reproductions from the works of notable modern artists and world-famous old masters. This season the examples issued by the firm more than maintain the high standard set in previous years, and it may be safely prophesied that many who buy them with the intention of sending them to their friends will find themselves loath to part with their purchases, while the recipients of the latter will be certainly apt to cherish them with more care than they would Christmas souvenirs of a more orthodox nature. Among old masters who are represented, one finds Raphael, Perugino, and many of the famous artists of the Italian school, the Van Eycks, Van Dyck, Watteau, and several of the best English eighteenth and early nineteenth-century painters of portraiture and landscape; while among the moderns are R. Anning Bell, W. Russell Flint, Warwick Goble, R. Barrett, and R. C. Gott. Special allusion should be made to the charming series of child subjects by Miss Millicent Sowerby, on whose shoulders Miss Kate Greenaway's mantle may be said to have fallen. In all the reproductions the feeling and tone of the originals have been caught with true artistic feeling, and their mounting is inevitably tasteful and appropriate.

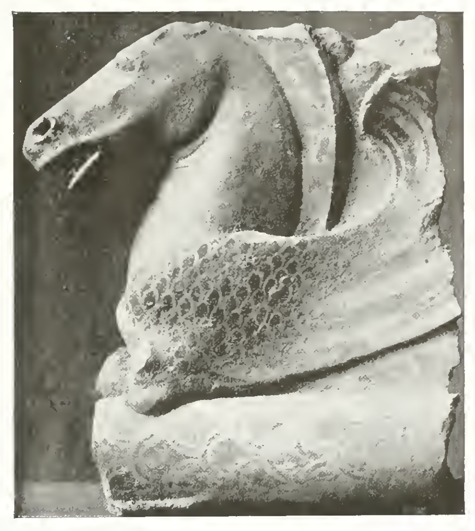
"Œuvres de P. P. Rubens" (3 frs.), and "Chefs-d'œuvre de Maitres primitifs" (4 frs.), par Paul Lambotte, Directeur au Ministere des Sciences et des Arts; Commissaire du Gouvernement Belge pour les Expositions des Beaux-Arts. (Imprimerie Veuve Monnon, Société anonyme 32, rue de l'Industrie, Brussels)

M. PAUL LAMBOTTE, the erudite and energetic Minister of Fine Arts for Belgium, is compiling a series of useful handbooks illustrating the more important of the pictorial art treasures in the public galleries of Belgium. The first two of the series, issued, deal respectively with the works of Rubens and the masterpieces of the Flemish Primitives. The former contains reproductions of over sixty pictures and studies by the great master painter, printed on paper about 6½ in. by 4½ in., which allows of the blocks being large enough to give a very fair idea of the different subjects. The latter have been largely selected from the fine collections in the art galleries at Antwerp and Brussels, but the museums of other towns are represented, as well as several churches. The selection has been made with great judgment, and includes some interesting examples not familiar to English readers. Similar encomium may be given to the companion volume, which contains a somewhat larger number of illustrations, and the names and notes about the picture, in English as well as French. Special interest is attached to the fact that the famous altar-piece of *The Adoration of the Lamb*, the masterpiece of Hubert and Jan Van Eyck, has been photographed in its entirety, including the panels that were formerly at Berlin. It will be remembered that it was largely through the instrumentality of M. Lambotte that a clause restoring these works to Belgium was inserted in the Treaty of Versailles. Several other examples of primitive art restored since the war are also illustrated.

"The Silk Industry of the United Kingdom," by Sir Frank Warner, K.B.E. (Henry J. Drane. £2 2s.)

THE romance of the silk industry makes a thrilling though not too satisfactory a chapter of English commercial history. The manufacture of silk was established in the country during the fourteenth century, and possibly earlier, but it was not until the persecutions of the Netherlanders by Philip II. of Spain in the sixteenth century,

which drove thousands of expert weavers into this country, that the industry assumed great dimensions. A further influx, this time of persecuted French weavers, in the reign of Louis XIV., converted England for a time into the greatest seat of the manufacture, and instead of importing silk wares from France, she now began to export them to that country. In the nineteenth century the industry fell upon evil days, and it was in a state of decline, long before the free-trade legislation of 1860 appeared to give it its death-blow. That the industry still survives is largely owing to the efforts of a few manufacturers like Messrs. Warner & Sons and others, who, encouraged by the consistent support of the present Royal Family, have succeeded in producing materials which both in the artistry of their designs and the quality of their work are more than equal to any similar wares made on the Continent. Sir Frank Warner has shown exemplary diligence in tracing out the foundation of the silk industry in the British Isles, and showing how it was established in every centre of the manufacture throughout the kingdom, and its subsequent progress up to the present time. It is an interesting theme, and the writer has treated it in a competent and exhaustive manner. He is able to throw a great deal of light on the earlier period of the industry, and his book forms a mine of information regarding more recent times. It is profusely illustrated, and both well mounted and printed.



AKROTERION, WINGED HORSE, CAERE FROM "FIGURATIVE TERRA-COTTA REVETMENTS IN ETRURIA AND LATIUM IN THE SIXTH AND FIFTH CENTURIES B.C." BY E. DOUGLAS VAN BUREN (JOHN MURRAY)

"Sunbeams" and "Who told you That?" (Stanley Paul & Co. 2s. 6d. net each)

THESE two little books are selections of anecdotes respectively reprinted from the columns of *The Sunday Express* and *The Evening News* and constitute a fund of humour which should make the reputation of any amateur raconteur. Though not all the anecdotes are new, the large majority of them are exceedingly funny, and the worst of them will bear re-telling.

"The Print Collector's Quarterly," edited by Campbell Dodgson, C.B.E. (J. M. Dent & Sons, Ltd. 20s. a year)

THE third number of the new series of *The Print Collector's Quarterly* maintains its quality both as regards letterpress and illustrations. Mr. H. S. Reitlinger contributes a short monograph on Hendrik, Count Goudt, a little-known engraver, who, after producing seven small but highly finished plates after Elsheimer, disappeared from view. A gifted amateur, he developed in these plates a distinctive style of his own, which in its appearance largely anticipated the effect of mezzotint. An eloquent article, in French, on M. Albert Besnard, is from the pen of M. Clement-Janin, in which the writer states that though each year sees the augmentation of the Himalaya of writings dedicated to the artist, very little has been said of him as an engraver. M. Besnard's output in the latter capacity since 1905 amounts only to twenty-six etchings, but these are distinguished by their freedom, variety of expression, facility, and feeling for colour. The article contains a full description of the distinguished artist's work with the needle-point. Mr. Herbert Furst continues his paper on "Modern Woodcuts," dealing, among others, with the work of Charles Ricketts, Reginald Savage, Charles Shannon, T. Sturge Moore, Lucien Pissarro, William Strang, E. Gordon Craig, Frank Brangwyn, Eric Gill, John Nash, and Edward Wadsworth. In a paper on Sir J. C. Robinson's etchings,

by Mr. F. J. Allhusen, which [illegible] with a *catalogue raisonné* by Mr. A. M. Hind, it is pointed out that the etcher made for himself a unique place among the exponents of the medium as an interpreter of atmosphere and of atmospheric effect. The final article in the number is an appreciation of Mr. Percy Smith's *Dance of Death* by Mr. Campbell Dodgson.

"Success," by the Right Hon. Lord Beaverbrook. (Stanley Paul & Co. 2s. 6d. net)

Lord Beaverbrook's book, though primarily intended for young men, is one which may be read by everybody with advantage. He shows that success is neither dependent upon fortune nor advantageous circumstances, but is within the grasp of everyone who possesses health, industry, and good judgment, and that these three qualities can, to a large extent, be cultivated. The writer minimises the advantage of an orthodox scholastic education, and shows that the want of it is not necessarily a handicap. His views on life are both broad and sound, and quite avoid the narrow outlook which characterised Dr. Smiles and other Victorian writers, who produced the once popular works which were nominally inspired by similar principles. Written in a forceful yet graceful style, it makes easy reading, and should prove an exhilarating tonic to all classes of readers.

"Penrose's Annual," Vol. XXIV. (Percy Lund, Humphries, Ltd. 8s. net)

As usual, *Penrose's Annual* is characterised by a wealth of highly attractive plates, the subjects, both in colour and half-tone, being all picked specimens, and representative of some of the best phases of British process illustration. The letterpress includes a general review of process work for the year by Mr. William Gamble, the editor, and various interesting technical articles on subjects of importance to makers and users of process blocks. The volume is beautifully printed and well mounted, and more than reaches the high level set by its predecessors.

"Where the Rainbow Ends," by Clifford Mills. Illustrated by Leo Bates. (Hodder & Stoughton. £1 net)

In *Where the Rainbow Ends*, Mr. Clifford Mills gives utterance to patriotic allegory which is thoroughly applicable to the conditions of to-day. The adventures of the hero and heroine with their two friends, when flying from the pursuit of their callous uncle and aunt, contains plenty of exciting and thrilling episodes to interest the young reader. The illustrations in colour are brightly coloured, and are excellently reproduced.

"Malta," by Gordon Home. The Artist's Sketch Book Series. (A. & C. Black, Ltd. 2s. 6d. net)

The publishers of this charming series have taken a new departure by issuing a volume dealing with a subject outside the British Isles. The new volume is concerned with Malta, interesting not only as an important link in the chain of Empire, but also from its picturesque historical associations. Mr. Home gives a number of views of Valetta, its forts and environs, all carefully drawn and giving a prepossessing idea of the place. The book should form a pleasing souvenir to the numerous visitors who have passed through the port.

"Brief Guide to Chinese Embroideries." Victoria and Albert Museum, Department of Textiles. (H.M. Stationery Office. 6d. net; 7d. post free)

This interesting little handbook gives a well-written introduction to the subject of Chinese embroideries and a description of the examples contained in the collection at South Kensington. The earliest of these date from about the sixteenth century. An interesting specimen is a chasuble of white silk, worked by a Chinese craftsman for a Christian community, and including, amongst other decorative devices, representations of the Virgin with the Infant Saviour and St. Anne. Other specimens exemplify the development of the embroiderer's craft from the sixteenth up to the nineteenth century. The book is illustrated with process blocks of about a dozen typical examples.

"Robin Hood and his Merry Outlaws," by J. Walker McSpadden and Charles Wilson. (George C. Harrap and Co. 12s. 6d. net)

Almost since the beginning of English literature, the story of Robin Hood and his Merry Men has proved an inexhaustible source of inspiration to generations of ballad-makers and writers for the populace; while Sir Walter Scott made use of some of the best of the tales thus provided in *Ivanhoe*. Probably this novel will continue to remain the classic prose version of a portion of Robin Hood's "history," but he only figures as a minor character in the story, which centres round other personages. The present account of Robin Hood, if not quite rising to the heights of Sir Walter, at any rate has the advantage of giving the full tale of Robin's doings from his birth to his death, and furnishes a convincing and consistent narrative. The different episodes suggested by old ballads and other sources are dexterously woven together. They make excellent reading, and should be much appreciated by youthful admirers of the romantic and ever-fascinating outlaw. The coloured plates both embellish the story and heighten its interest.

"Calendarium Londinense, or the London Almanack," by W. Monk, R.E. (Published by the Artist. 5s. net)

Instituted in 1903, Mr. William Monk's *Calendarium Londinense* continues to be regarded as one of the cheapest and most artistic gifts for Christmas and the New Year. Each almanack is tastefully printed, bearing on the upper part one of Mr. Monk's sincere and accomplished etchings, the subject for 1922, "Piccadilly and Devonshire House," being of particular interest in view of the transference of the famous gates, and of the forthcoming demolition of the historic mansion.

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